

Herstler



THE
INLAND
PRINTER
MAY-1913

CHICAGO
NEW YORK

VOLUME 51·NUMBER 2

PRICE 30 CENTS



**Move, and the world moves with you;
Stop, and you linger alone.
The groove of yesterday's routine
Is the grave of to-morrow's ambition.
Doubletone Inks and Ullmanines
Are the levers that lift typography
From the rut of decadent mediocrity
To higher levels of artistic perfection.
All of our Ullmanines, and
The majority of our Doubletone Inks,
Are generally used
Without slip-sheeting.
In addition, their perfect working quali-
ties
And their large covering capacity
Make these lines, irrespective of better
results,
The most economical inks to use.**



Sigmund Ullman Co.

**New York
Philadelphia**

Cincinnati

**Chicago
Cleveland**

The Significance of "A Warren Standard"

Standardization is the great idea in modern business. It is practiced in almost every line of commercial activity, to the decided advantage of both the producer and the user.

But it remained for the progressive firm of S. D. Warren & Company to introduce it in the business of manufacturing Book Paper. Hereafter the combined efforts of the Warren Mills will be concentrated on certain fixed standards of moderate priced Book papers in the three general classes—Machine Finish, Super and Coated. The lines have been carefully graded and selected after much thought and analysis, and the standards determined upon will be devoted from only as opportunities for improvement offer.

The principal output of the Warren Mills has, until recently, been

consumed by a number of the largest publishers of national magazines, de luxe editions, etc. This is ample proof of the ability of these mills to maintain uniformity in their product and meet the exacting demands of service which is essential in the printing business.

We doubt whether there is a paper manufactory anywhere as well equipped, in experience, machinery or the natural advantages of location as the Warren Mills. A large stock of "Warren's Standards" is carried in our warehouses, enabling us to make prompt shipment on even exceptionally large orders, and we solicit inquiries on either out-of-stock or mill business.

"The Paper Buyers' Guide" heralds an epoch in the merchandising of paper. A copy should be in the hands of every extensive buyer of book paper. The book is not merely a collection of samples, but contains a fund of information about engraving, type, ink and paper.



DISTRIBUTORS OF "BUTLER BRANDS"

STANDARD PAPER CO.
Milwaukee, Wis.
INTERSTATE PAPER CO.
Kansas City, Mo.
SOUTHWESTERN PAPER CO.
Dallas, Texas.
SOUTHWESTERN PAPER CO.
Houston, Texas.
PACIFIC COAST PAPER CO.
San Francisco, Cal.
MISSISSIPPI VALLEY PAPER CO.
St. Louis, Mo.
SIERRA PAPER CO.
Los Angeles, Cal.
OAKLAND PAPER CO.
Oakland, Cal.
CENTRAL MICHIGAN PAPER CO.
Grand Rapids, Mich.
MUTUAL PAPER CO.
Seattle, Wash.
AMERICAN TYPE FOUNDERS CO.
Spokane, Wash.
AMERICAN TYPE FOUNDERS CO.
Vancouver, B. C.
NATIONAL PAPER & TYPE CO.
(Export only) New York City.
NATIONAL PAPER & TYPE CO.
City of Mexico, Mex.
NATIONAL PAPER & TYPE CO.
City of Monterey, Mex.
NATIONAL PAPER & TYPE CO.
Havana, Cuba.

J.W. BUTLER PAPER CO.
ESTABLISHED 1844
CHICAGO

*Shall we
Send Your
Copy?*

**PAPER
BUYERS
GUIDE**

**WARREN
STANDARDS
PAPERS
&
INKS**

ANNOUNCEMENT

OWING to the number of orders placed for the ROWOTYPE in excess of our present facilities for producing, the management deem it advisable during June, July and August to acquire increased facilities to meet this present demand.

Our advertisement will not appear in The Inland Printer during the next three issues, as we do not consider it good business to advertise for the purpose of creating sales when we can not fill orders, and The Inland Printer has contributed thousands of inquiries from an interested field, far in excess of our expectation.

WE EXTEND A WELCOME TO OUT-OF-TOWN VISITORS when in Chicago to make our offices and present factory their headquarters. We will be glad to show any prospective buyer the popular New Linecasting Rowotype, a machine especially built for newspaper publishers.

OGDEN ROWOTYPE COMPANY

RAND-McNALLY BLDG., CHICAGO

SHERIDAN DIE PRESSES

Speed Accuracy Power



The illustration shows size 33 x 18. Sizes 44 x 22 and over are double geared.

PRICES:

33 x 18, \$350 37 x 18, \$375 44 x 22, \$570 50 x 24, \$670 60 x 26, \$800

F. O. B. Champlain, New York

SPECIAL DIE PRESSES MADE FOR ALL PURPOSES

Write for booklet and full particulars.

T. W. & C. B. SHERIDAN CO.

Established 1835

OFFICES AND SALESROOMS

56 and 58 Duane Street, NEW YORK

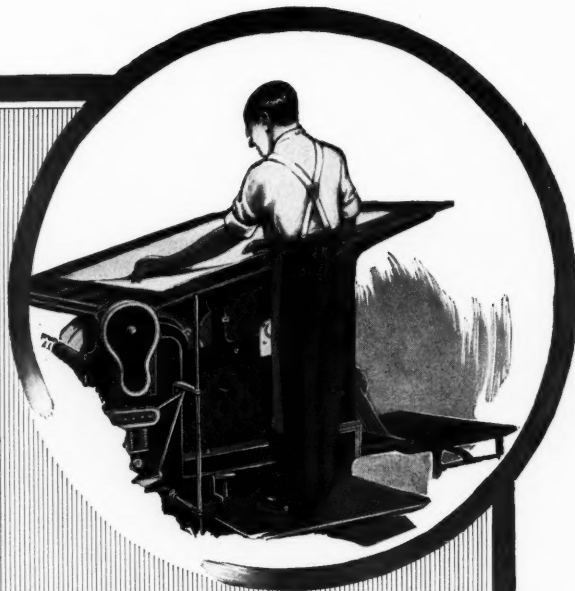
607 and 609 So. Clark Street, CHICAGO

63-69 Mount Pleasant, LONDON, E. C., ENGLAND



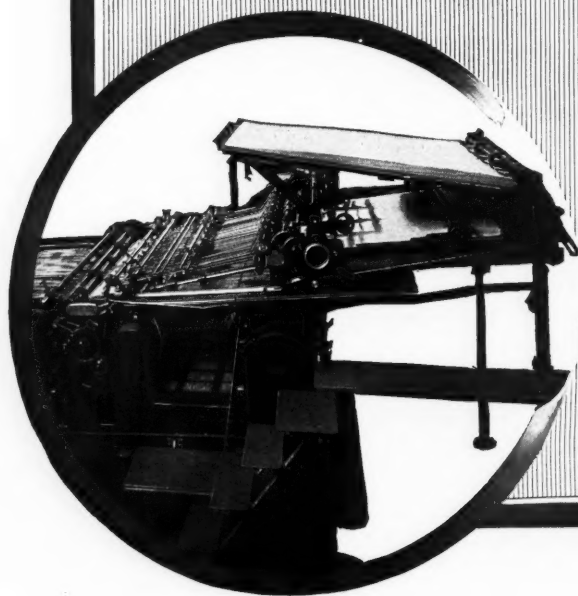
Which do
you want?

Hand Feeding
gives 50 to 60 per
cent of the possible
output of a press



THE CROSS CONTINUOUS SYSTEM OF AUTOMATIC FEEDING

gives 100 per cent
possible output of
your press with less
waste and better
register at less than
1 per cent a year
maintenance —



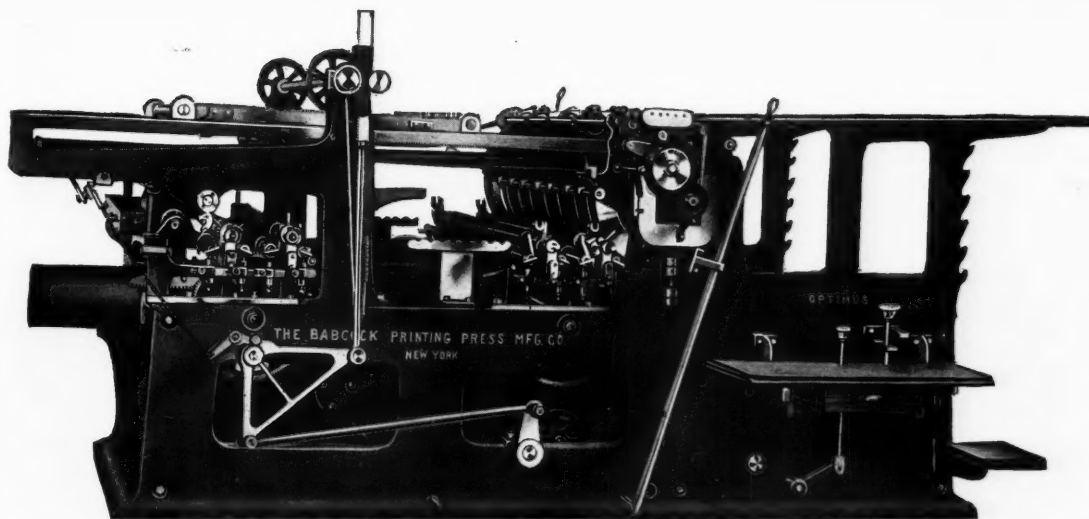
**DEXTER FOLDER
COMPANY**

FOLDERS, PILE FEEDERS, CUTTERS

NEW YORK · CHICAGO · PHILADELPHIA · BOSTON

ATLANTA, GEORGIA · SAN FRANCISCO
DODSON PRINTERS SUPPLY CO. · BRINTWELL & BICKFORD
TORONTO, CANADA
THE J. L. MORRISON CO.





THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Winnipeg

BARNHART BROTHERS & SPINDLER, WESTERN AGENTS, 168-172 W. MONROE ST., CHICAGO
ST. LOUIS KANSAS CITY OMAHA ST. PAUL SEATTLE DALLAS WASHINGTON, D. C.
National Paper & Type Company, 31 Burling Slip, New York, Exporters to South America, with branches in Mexico, Cuba, Peru, Argentina and Chile

The Babcock Optimus The Babcock Optimus

The driving mechanism is the life. This heart of the press must be sound.

When it is frequently changed it is not sound. It is often changed in others.

Years are needed to prove sterling worth in a bed drive. The Optimus ball and socket bed motion is exceptional in being correct, exclusive in being simplest.

It is compact; a rotary, primary motion, without appreciable wear after years of use.

It is the finest application of power ever made.

It is the simplicity of a short shaft with driving pulley on one end and star-gear on the other.

There is not much more. A device of balls and sockets inserted in the shaft makes one end deflectable so that it drives the bed above the rack in one direction and is below it in the other.

In action its matchless precision gives unvarying register between bed and cylinder. In fifteen years not an Optimus has failed in this.

The same exactness produces runs of three-quarters of a million with the plates still good.

One rack admits but one point of thrust—a simple thing, meaning much.

At each end of the rack a large steel ball engages a corresponding socket in star-gear. The broad, slow-wear contact covers half the ball's surface. Reverse is made

while these are together, and bed stopped and started by perfect crank action.

There is no looseness or lost motion; reverse is smooth and easy.

Old machines reverse as quietly as new.

Balls and sockets are hardened steel, ground to fit.

The star-gear shoes are hardened steel, small, and accurately curved to fit roll. They are bolted in position and wear for years.

Shoes, balls, sockets and rack are made by specially invented machines.

The star-gear rack is at center of load. It is high above the floor; gives space for the strongest impression girt, and keeps bed low.

The air-spring is adjusted without tool. Its piston can be expanded or contracted, and is always round. Air valves offer no resistance when press is turned slowly, as in make-ready.

Press can be backed up from feeder's platform, and the same treadle used for quickly stopping.

Self-oiling boxes are on all main and out-of-the-way bearings.

Direct attached electric motor can be placed within the press, out of the way.

The Babcock Optimus—a superb printing press no matter what point is considered; no weaknesses; no shortcomings.

SET IN AUTHORS ROMAN

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO

636-704 Sherman Street

PITTSBURG

First Avenue and Ross Street

ST. LOUIS

514-516 Clark Avenue

KANSAS CITY

706 Baltimore Avenue

ATLANTA

52-54 So. Forsyth Street

INDIANAPOLIS

151-153 Kentucky Avenue

DALLAS

675 Elm Street

MILWAUKEE

133-135 Michigan Street

MINNEAPOLIS

719-721 Fourth St., So.

DES MOINES

609-611 Chestnut Street

COLUMBUS

305 Mt. Vernon Avenue

PEERLESS CARBON BLACK

The
BLACK
that makes the finest
Half-tone Letterpress and Litho Ink.

Especially valuable for making easy
flowing Inks that will run smoothly down
the fountain of the Press, distribute
readily and uniformly on the rollers,
producing a perfectly clear black impression.

Peerless Black makes the
best Half-tone Ink for use on
Fast Running Presses.

THE PEERLESS CARBON BLACK COMPANY
PITTSBURG, U. S. A.

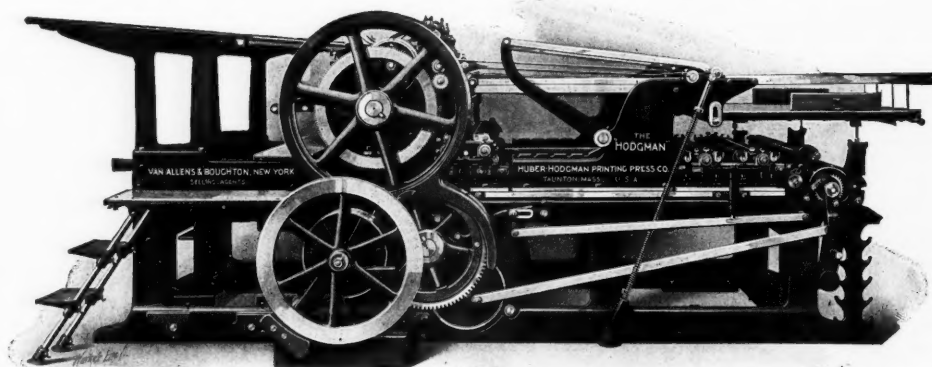
BINNEY & SMITH COMPANY, *Sole Selling Agents*
81-83 FULTON STREET, NEW YORK, U. S. A.

BRANCH OFFICES IN EUROPE:
Kaufmannshaus, 179 Hamburg

63 Farringdon Street, London, E. C.

90 Rue Amelot, Paris

THE Hodgman,



EVERY industrial man knows that manufacturing economy is the real source of profit these days. Minimum operating cost with maximum efficiency per operative, per machine, is the basis of industrial supremacy to-day.

The dominant note of successful competition in the printing business is sounded in the productive efficiency of your plant and a minimum maintenance outlay.

You get every unit of power from THE HODGMAN, at much less cost than from any other press on the market, and the prolonged life of the machine, with the economy in rollers and other features, is a big saving which cuts a large item from the expense column year after year.

The Huber-Hodgman Printing Press Co.

Represented direct by

H. W. THORNTON, Chicago, Illinois
P. LAWRENCE P. M. CO., LTD., London, England
DR. OTTO C. STRECKER, Darmstadt, Germany
S. COOKE PROPRIETARY, LTD., Melbourne, Australia

Metropolitan Life Building

Factory: Taunton, Mass.

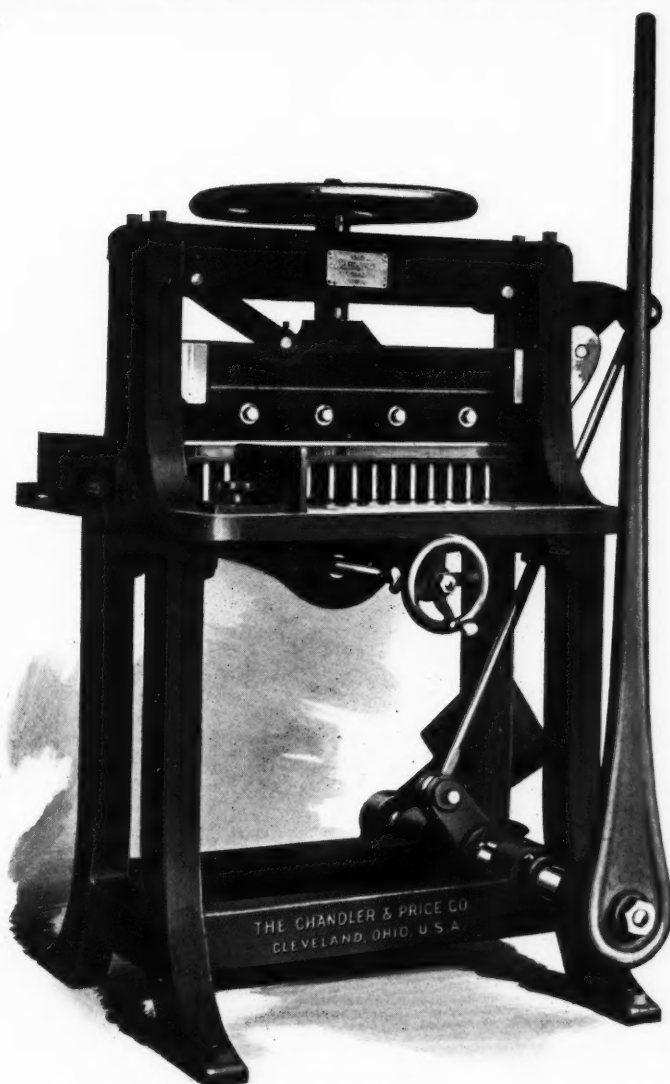
NEW YORK

The AULT & WIBORG CO.

I N K S

(HIC ET UBIQUE)





THE CHANDLER & PRICE LEVER CUTTER is manufactured in four sizes, 23", 26", 30" and 32". The 30" and 32" machines are so designed that they can be converted into Power Cutters by the simple addition of Power Fixtures, an important feature, making it possible for smaller offices to purchase a Lever Cutter, and later, as increased business demands, convert it into a Power Machine.

There are over 5000 Chandler & Price Cutters in use, strong proof of their reliability.

THE CHANDLER & PRICE CO. · Cleveland

For Sale by All Dealers

Toronto Type Foundry Co., Ltd., Canadian Agts. exclusive of British Columbia

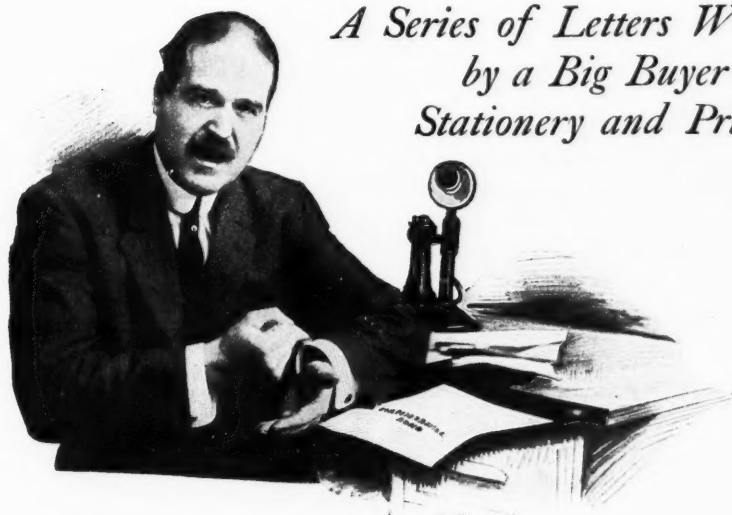


?

What do
you think
of this, sir—an
electrotyping
house—big enough
broad enough and
good enough to adver-
tise its product to
the whole country.
“Royal Duplicuts”
are 100 per cent perfect.
These books tell why.

Read the Royal Address to your stenographer

ROYAL ELECTROTYPE CO.
616 SANSOM STREET, PHILADELPHIA



*A Series of Letters Written
by a Big Buyer of
Stationery and Printing*

My ideas about price—

You printers seem to have an idea that all I see in a printed job is the price. But if you'll think a minute, you must see how foolish that is.

I buy close on to a million dollars' worth of supplies every year. Our product depends on getting exactly the right quality. But practically everything I buy, except printing, is standardized. I know just what I am getting and pay accordingly.

With printing, it's different. I ask for bids on a job and there is always such a big difference between the highest and lowest that I don't know what any printer will give me and I sometimes think he doesn't either. Do you wonder that I am canny about price?

When I make out specifications I want to know what I am specifying. That is why I always call for Hammermill Bond on letterheads, office and factory forms and price lists. I know it is perfectly suited to my needs and the advertised water-mark is my guarantee that it will continue to be satisfactory. If necessary, I would pay more for Hammermill Bond than for a paper that looks the same but which I don't know, simply because of my absolute confidence in the former.

Yours faithfully,

A Purchasing Agent.

HAMMERMILL PAPER CO., Erie, Pa.

Makers of

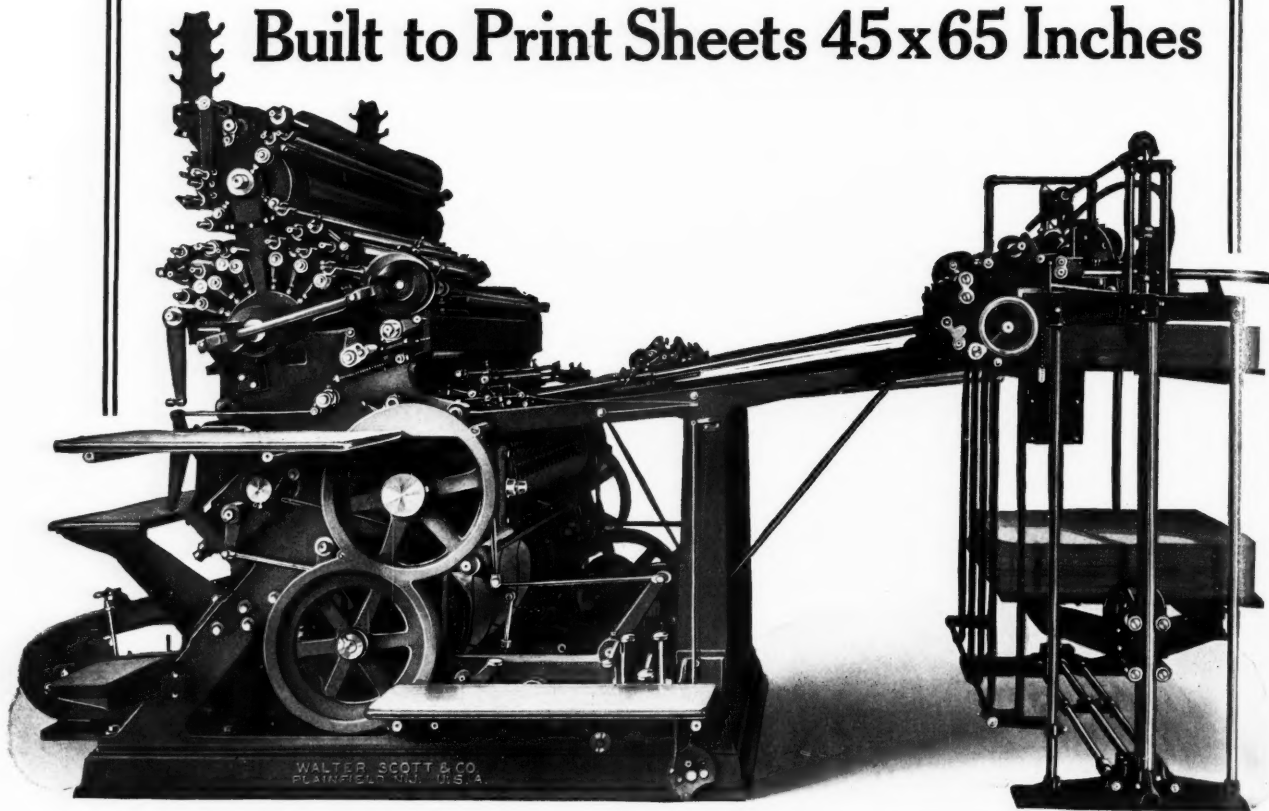
HAMMERMILL BOND

The Utility Business Paper

The Scott Rotary Offset Press

IS NOW

Built to Print Sheets 45x65 Inches



THERE IS A REASON

why SCOTT Rotary Offset Presses produce the finest quality of Offset Printing at a high rate of speed.

IT IS BECAUSE

when designing the machine, we consulted with the practical men in the lithographic trade, found out their requirements, and as a result brought out a machine that is mechanically correct and that can be depended upon to print and register perfectly.

OUR PRESSES REGISTER PERFECTLY

as our cylinders are of large diameter, which gives plenty of time to feed the sheets to the guides, and our gear construction is such that there is no lost motion and therefore no loss of register.

BEFORE YOU PLACE AN ORDER

for an Offset Press, we want you to investigate for yourself the different Offset Presses, and we feel confident that after looking at them all, you will agree with us, "That the SCOTT is best, and forget the rest."

WALTER SCOTT & CO.

New York Office,
1 Madison Avenue

DAVID J. SCOTT, General Manager

Chicago Office,
Monadnock Block

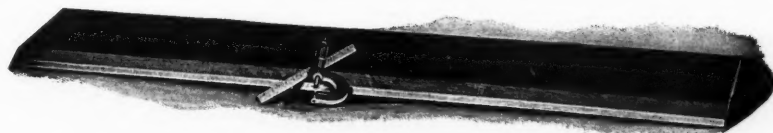
Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN

The Ketterlinus Manufacturing Co., Philadelphia, Pa., use four Scott Rotary Offset Presses, and have just ordered another that will print sheets 45 x 65 inches. This is the largest Offset press built

TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES

ESTABLISHED 1830



"COES" MICRO-GROUND
TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

LORING COES & CO., Inc.

DEPARTMENT COES WRENCH CO.

WORCESTER, MASSACHUSETTS.

New York Office — W. E. ROBBINS, 29 Murray St.

Phone, 6866 Barclay

TORONTO TYPE FOUNDRY COMPANY, Toronto, Montreal, Winnipeg, Calgary and Regina
Sole Agents for Canada

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, any kind	since 1830

COES is Always Best!

TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES

THE ONLY INK TO USE WHEN IN A HURRY. EQUALLY GOOD WHEN NOT

SPEEDLIMIT BLACK INK



Speedlimit Black Ink
Means all the name implies.

*It makes friends. The printer likes it
and continues to use it after a trial.
It has peculiar working qualities and
real merit. Sets almost instantly, has
good color and finish. Permits of print-
ing, turning, printing and binding
all the same day.*

*A good ink for most any job of high
class work, and is essential when
important to do good work—P. D. Q.*

*Manufactured by
The Queen City Printing Ink Co.*

SPEEDLIMIT BLACK INK

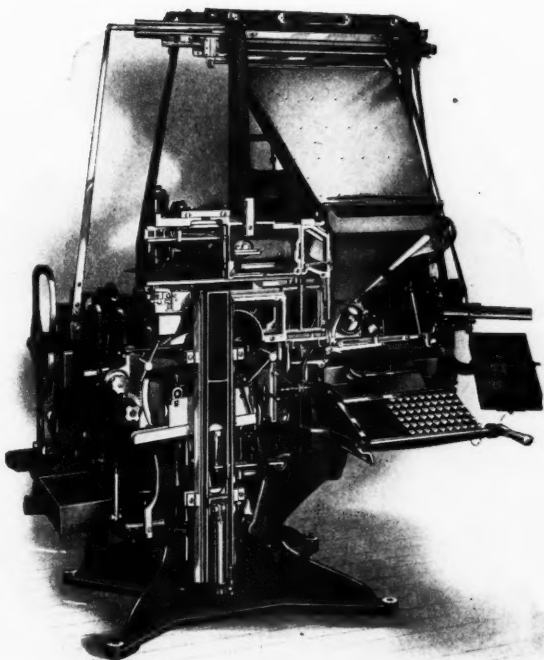
THE first INTER-
TYPE was set up
in the Journal of
Commerce, 32 Broadway,
New York, on March 11.
The news spread like wild-
fire. Twenty, thirty, forty
prospective purchasers a
day came to see, and all
went away pronouncing the
INTERTYPE the simplest,
the speediest and the BEST
composing machine they
had ever seen.

The verdict has been the
same wherever the IN-
TERTYPE has appeared.
The result—the only one
possible from a better ma-
chine at a lower price—
ORDERS!!! We expected
a great many, but we have
received far more.

Our capacity being limited—only two a day—the situation has resolved
itself into this: Those who can and will anticipate their needs and order
INTERTYPES in advance of their actual necessities will secure them; others
probably will not.

“Fortune favors the foremost.” Those who have INTERTYPES are
doubly fortunate. Quality increased, cost decreased. Be one of the foremost.

INTERTYPE



THE ACME OF HIGH QUALITY

❧ INTERNATIONAL ❧
TYPESETTING MACHINE CO.

World Building
New York, N. Y.

Rand-McNally Building
Chicago, Ill.

316 Carondelet Street
New Orleans, La.

86 Third Street
San Francisco, Cal.

Our New Factory



Not the largest, but the cleanest,
most complete and best equipped
machine-shop in the U. S.
Electrical throughout.

Brown Folding Machine Co.

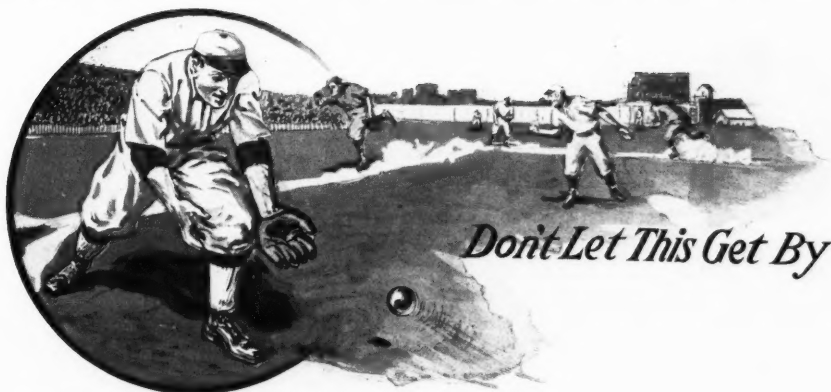
Erie, Pa.

Chicago —
343 South Dearborn Street

Atlanta, Ga.
J. H. Schroeter & Bro.

New York City
38 Park Row

Dallas, Texas
1102 Commerce Street



A Live Wire in a Printer's Specialty

Stevens Illustrated Folders are furnished to the trade with the inside blank so that you can print in your customer's copy and cuts in any quantities required from 500 up — we deliver the folders to you beautifully printed with striking illustrations on the outside, scored for folding and including the necessary red stickers for fastening. Prices on folders include blank post cards cut to print "work and turn" — and in cases where postcards are not required an allowance is made from our regular prices.

Printer's Sample Outfit Sent Free Upon Request

The Printer's Sample Outfit shows a wide variety of designs in striking two-color schemes comprising, Red and Black, Green and Black, Yellow and Black, Orange and Black and some specials in three colors. We furnish the blank post cards in six different tints, samples of which are also included in sample outfit. We also send a few completed folders showing the different methods of finishing up the folders in your own plant. We send complete price list, terms, selling suggestions and full information with samples by Parcel Post." Write for Free Sample Outfit.



Folders Carried in Stock for Quick Shipment

We carry a complete stock of all designs listed in our line and can ship any quantity desired immediately upon receipt of order. The immense variety of designs and ideas will enable you to please your customers in every line of business and compete with the large advertising firms in all parts of the country.

The profits for you on Stevens Illustrated Folders are excellent and they enable you to greatly improve your service to customers, and keep the wheels of your plant moving.

The wide demand for attractive follow-up work is the bone and sinew of the printing industry — every business man knows the importance of such work and Stevens Illustrated Folders instantly appeal to the advertiser as the most striking and practical Direct Advertising ever offered.

Stevens Illustrated Folders make it easy for you to serve your customers who require only a small quantity of matter and give them high class service and material without the necessity of charging them an exorbitant price and without the bother of arranging for illustrations and engravings.

The Stevens-Davis Co.

Direct Advertising Specialists

**638-642 Federal Street
Chicago, Ill.**



See Next Page



***Increase Your
Net Profits***

It doesn't make any difference how large or how small your business is, Stevens Illustrated Folders will make you money because they eliminate the inconvenience and excessive cost of furnishing small quantities of matter in a high class manner—they enable you to handle such work with assurance of profit to yourself and satisfaction to your customer. They enable you to make quick deliveries and eliminate the bother, expense and uncertainty of arranging for attractive color schemes, art-work, cuts, stock and all those "fussy" things that take up your time and cut down your profit on small runs.

There is a Great Demand for Stevens Ideas

Stevens Ideas are the acknowledged standard among large advertisers in this country—they are always in demand because they possess a point and meaning that gives life, ginger and action to advertising matter, enabling the advertiser to accomplish the first step in the sale, which is *attention*, and insure the reading of his message.

For years Stevens Ideas and Stevens Service have been extensively advertised throughout this country and a big demand has been created for Stevens Illustrated Folders.



It's Up to You

Our Printers Sample Outfit Sent Free Upon Request

With the samples we send you can get many extra orders that are easily filled, very profitable and help to keep your presses moving. We believe you'll agree that this plan means a great deal to the printing trade as a whole and to every printer individually if he avails himself of the opportunity it affords for increased business and of keeping the Direct Advertising patronage of his customers himself, instead of letting them go to advertising firms in the large cities for such work.

Send for the sample outfit today and show Stevens Illustrated Folders to your customers. You will find that they will secure many new customers for you as well as help you to retain old ones.

We send complete information, prices and finished forms with sample outfit. Everything will be self-explanatory when you look over our samples and you will at once see where the plan will be of great value in your business.



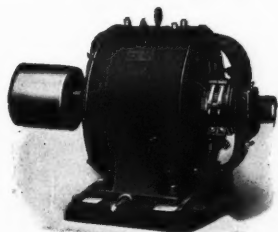
The Stevens-Davis Co.

Direct Advertising Specialists

**638-642 Federal Street
Chicago, Ill.**

See Preceding Page

Triumph Motors



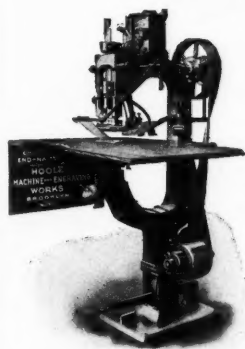
These motors, on account of their rugged construction and durability, are prime favorites with printers. For fifteen years we have specialized on the electrical equipment of printing-presses, and are consequently able to recommend the right motor for the right purpose at the right price, to the everlasting satisfaction of our customers.

Try us on your next order.

The Triumph Electric Co.
CINCINNATI, OHIO

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street 111 Washington Street
BROOKLYN, N. Y.

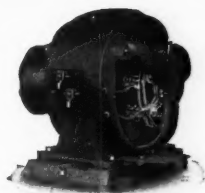


**"Hoole"
Check
End-Name
Printing
Machine**

A Job of 500 End-Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

Manufacturers of

**End-Name, Numbering, Paging and
Bookbinders' Machinery and Finishing
Tools of all kinds.**



Direct current type D motor.

ECONOMY OF

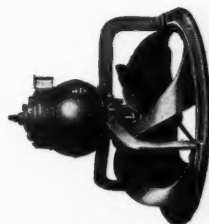
POWER
STOCK
SPACE
TIME

15 per cent to 40 per cent saved by installing

SPRAGUE ELECTRIC MOTOR EQUIPMENT

In these days of scientific, economical operation and keen competition, every saving made, every increase in production, is a step nearer success.

We are familiar with every phase of the printing trade, and know just what motor should be used on each machine. We have studied the control problem with great care, and can furnish in every application the most efficient controlling device. Let us help you with your problems. Write for Descriptive Pamphlet No. 1174.



Round type motor direct connected to disc fan.

BETTER SERVICE

The certain result of proper ventilation

Good air is just as important as good light. The installation of a Sprague Electric Ventilating Equipment is guarantee of an uninterrupted supply of fresh air. Sprague Equipments have proved a most profitable investment in many plants. For further information write for Descriptive Bulletin No. 2354.



SPRAGUE ELECTRIC WORKS

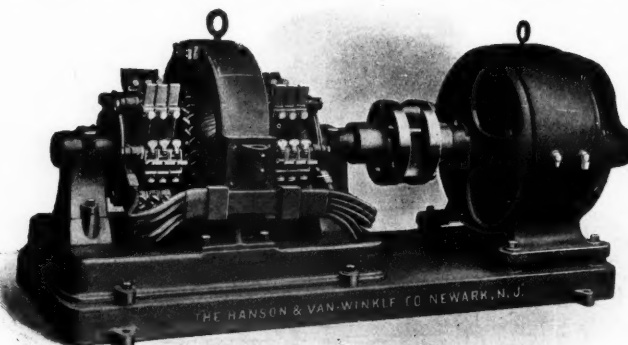
Of General Electric Company

Main Office: 527-531 West 34th St., New York, N. Y.

Branch offices in principal cities

THE HEART OF THE ELECTROTYPING PLANT IS THE GENERATOR

Rapid
Depositing
Self
Exciting
Or
Separately
Excited



High
Commercial
And
Electrical
Efficiency
Low
Temperature
Rise

Motor Generator Sets, Belt Driven Generators, Depositing Tanks, Copper or Nickel Elliptic Anodes

BUY FROM THE MANUFACTURER

The Hanson & Van Winkle Company

NEWARK, N. J., U. S. A.

BRANCHES: Chicago, Ill.; New York City; Toronto, Ont.

Bring your depositing troubles to us; we will gladly advise you.

Is the Kirkman Feeder the Best?

C. & P. 10x15
Press equipped
with Kirkman
Automatic
Feeder



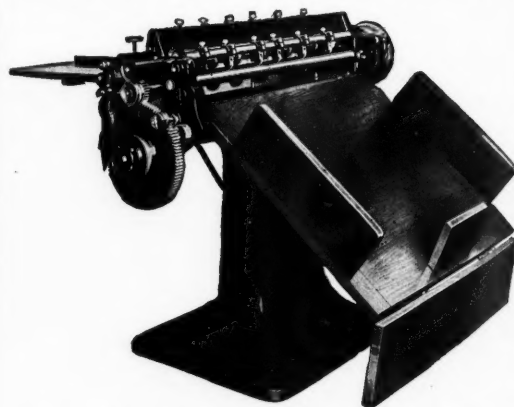
Our demonstration at the New York Printers' Exposition convinced hundreds of doubtful printers that it is in a class by itself. The two KIRKMAN Feeders in constant operation, producing finished work without waste or mishap at our guaranteed speed, was sufficient evidence to satisfy the most skeptical.

If you were one of the unfortunate ones unable to attend, write us to-day to arrange for a practical demonstration in your own plant.

Automatic Press Feeder Co.

Main Office: Transportation Bldg., Chicago, Ill.
50 Church Street, 71 First Street,
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Universal-Peerless Rotary Perforator



Hyphen-cut Perforation, Knife-cut Perforation, Slitting Heads, Loose-leaf Creasing Heads. Gang Scoring Heads for Booklet Covers. Straight Line of Perforation Guaranteed. Perfect Register. Three Sizes, 30 in., 36 in. and 42 in. wide.

Catalogues on Application. Sold by all Dealers.

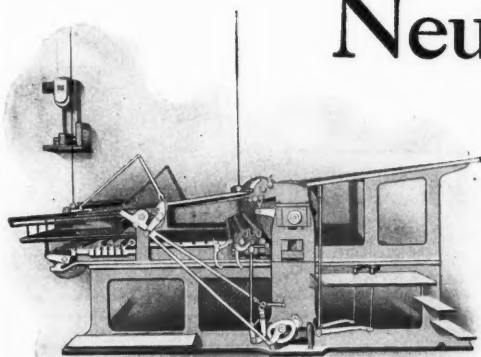
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"U. P. M." THE TRADE-MARK OF QUALITY

Neutralized Presses



increase output, cut down slip-sheeting, lessen waste, improve atmosphere, lower the temperature and make cheerful pressmen and feeders in every pressroom.

But they must be neutralized against electricity in paper stock by the

CHAPMAN ELECTRIC NEUTRALIZER

Every user knows this. Ask them all.

WE ALSO OFFER THE

U. P. M. VACUUM BRONZER

The U. P. M. wastes less than $\frac{1}{2}$ of 1% of the Bronze used

WE ALSO OFFER THE

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The simplicity of this feeder makes a hit.

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Electrotypes
Nickeltypes
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Stereotypes

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Successor to The Bates Machine Co.

696-710 Jamaica Ave., Brooklyn, N. Y.

MODEL 27A



No 12345

FAC SIMILE IMPRESSION

Size $1\frac{1}{2} \times 1\frac{15}{16}$ inches

FOR GENERAL
JOB WORK

ABSOLUTELY
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FULLY
GUARANTEED

SIDE PLATES
WITHOUT SCREWS

ALWAYS IN STOCK

FIVE-FIGURE WHEELS

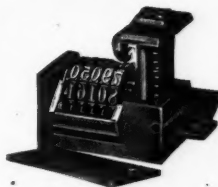
ROBERTS' MACHINES

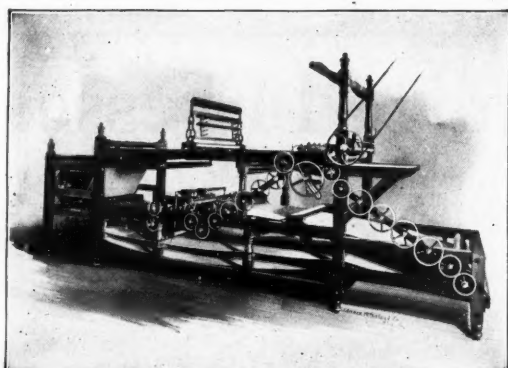
UNEQUALLED RESULTS — MAXIMUM ECONOMY

View Showing Parts Detached
for Cleaning

NO SCREWS

To Number Either Forward
or Backward





Style C Double-Deck Ruling Machine

THIS cut shows our Style "C" Double-Deck Ruling Machine, which will do the most complicated striking on both sides of the paper at one feeding. It is guaranteed to do absolutely perfect work. It is imperative that a ruling-shop, in order to compete successfully, should have one of these machines.

The W. O. HICKOK MFG. CO.

HARRISBURG, PA., U. S. A.

ESTABLISHED 1844

INCORPORATED 1886

MILLER & RICHARD, Sole Canadian Agents, Winnipeg and Toronto

GOLD INK

NO DUSTING NO SIZING
ONE IMPRESSION

A PERFECT WORKING INK. CAN BE RELIED UPON TO DO THE WORK REQUIRED OF IT.

Rich Gold—Pale Gold—Aluminum and Copper Inks

We guarantee these inks to do better work than any other bronze ink on the market.

They will work free and never pile upon the plate.

This is the best grade of Gold and Aluminum Printing Ink that has ever been offered, and at a lower price.

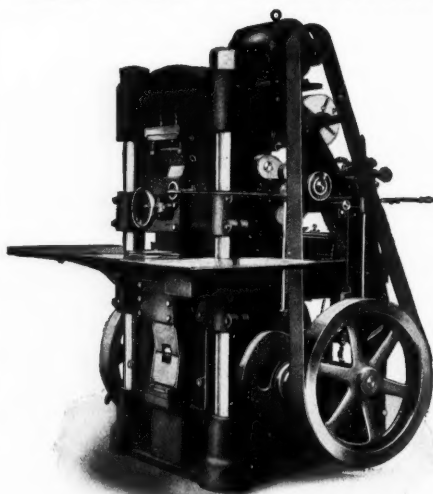
WE EARNESTLY SOLICIT A TRIAL ORDER

\$2.00 Per Pound—Reducer With Each Pound

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Lustre Gold Ink & Bronze Manufacturing Company New Rochelle, N. Y.

Carver Automatic Die and Plate Presses



Size 6 x 10 inches.

Are noted for their excellence and economy of production, durability of construction and pronounced by the users as the BEST.

Our Company controls the manufacture and sale of the Demery Apparatus for steelplate work.

Manufactured in the following sizes:

6 x 10 in. 4½ x 9 in.

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C. R. Carver Company

N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

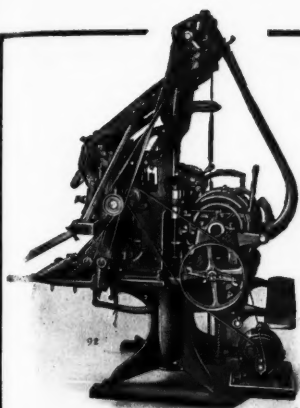
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MILLER & RICHARD, Toronto and Winnipeg.

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There Is One Best Way

to drive each kind of printing machinery, so that the operator can get out the maximum amount of work of which the machine is capable. For instance, the linotype requires a smooth, steady speed without vibration and without checking up at the moment of maximum load. These qualities, together with durability, make the ideal combination. We have an equally good drive for every kind of printing machinery.

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Typesetting Machine Engineers' Journal

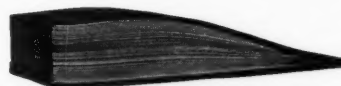
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A monthly magazine devoted to composing-room machinery, edited and published by practical machinists.

Complete patent records of inventions applicable to typesetting and typecasting machinery in all countries—a feature.

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CHICAGO

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(Patent applied for)

PERFECT HOLES THROUGH TWO INCHES OF PAPER

Especially adapted for railroad tariffs, telephone directories, order blanks, calendars and other excessively thick work beyond the capacity of an ordinary punching machine.

EQUIPPED WITH ADJUSTABLE TABLE
HOLLOW DRILLS (which avoid choking)
AND FOOT CLAMP

Furnished either for belt drive or with motor, and as bench machine or with floor stand complete. Write for descriptive circular and for our new catalogue No. 30-A, showing a complete line of paper drills, punches and perforators.

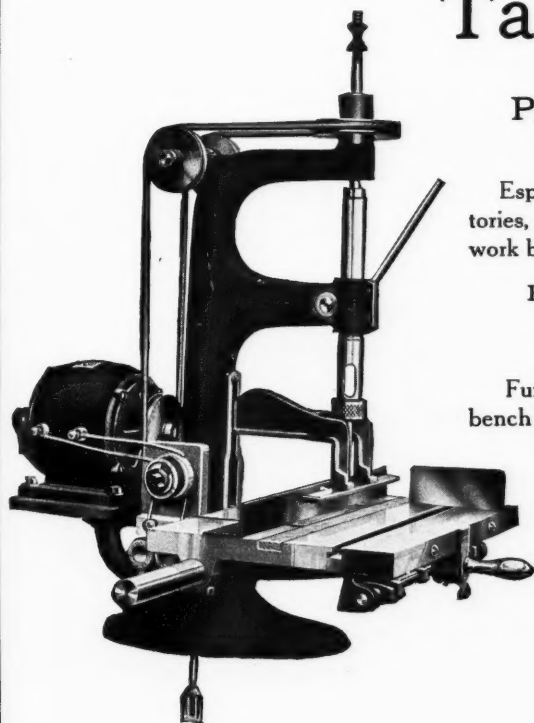
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NEW YORK

Makers of "The Line of True Merit"



Only the Man Who Don't Know the Game



1 Printer, 1 hour. .375c
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Saws,
Trims,
Miter,
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Undercuts,
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Rabbets.

would pay
This for This
instead of
That for That

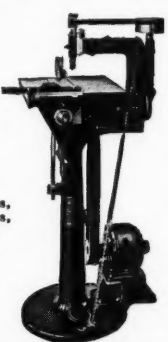
One-fourth cent more gets you 15 times the amount of work

THAT'S THE MILLER

The only Accurate Type-high Planer for the Printer
Will plane ordinary sized cuts five per minute

EASY TO OPERATE. EASY TO BUY. EASY TO PAY FOR.

Sold by Leading Dealers **Miller Saw-Trimmer Co.,** POINT BLDG., PITTSBURGH, PA.



Lead Cutter Way
20 Slugs per Minute
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Routs,
Drills,
Jig-Saws,
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Miller Universal Saw-Trimmer Miller Router and Jig-Saw



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THE Westinghouse Company
supplies complete electrical
equipment for printing-plants and
will aid in investigating the econom-
ies to be obtained from its use in
any plant.

Full information on request.

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Where Printing is Done

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Originators of Solvine. Bi-Tones that work clean to the
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Supercalendered and Extra Machine-Finished Books,
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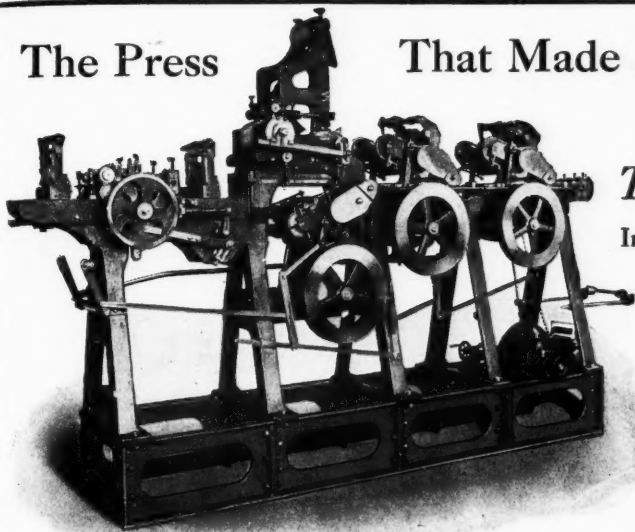
Both possess all the essential qualities to produce satisfactory
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Free from fuzz. *Send for samples to try out*



The Press

That Made **JOB PRINTING**
PROFITABLE

The **NEW ERA PRESS**



**Increases Your Output, Saves Space and
Reduces Overhead Expenses.**

Feeds from the roll, prints from type or flat plates, *one or more colors on one or both sides*, and at a speed of 5,000 to 7,000 impressions per hour, *delivers the finished product immediately*. A big asset in pleasing customers. No second handling of sheets between printing of colors or waiting for ink to dry. No chance for paper to shrink or stretch. *Accurate register is guaranteed.*

Can also perforate, slit, die cut, make tags or cartons, fold and do many other *special operations*.

Just the machine for fine colorwork and specialties. Ask for catalog "A" and send us *to-day* samples of your multi-color or difficult operation work, and we will show you just how *economically* they can be produced on the New Era Press.

BUILT BY **THE REGINA COMPANY**

Manufacturers of High-Grade Specialties

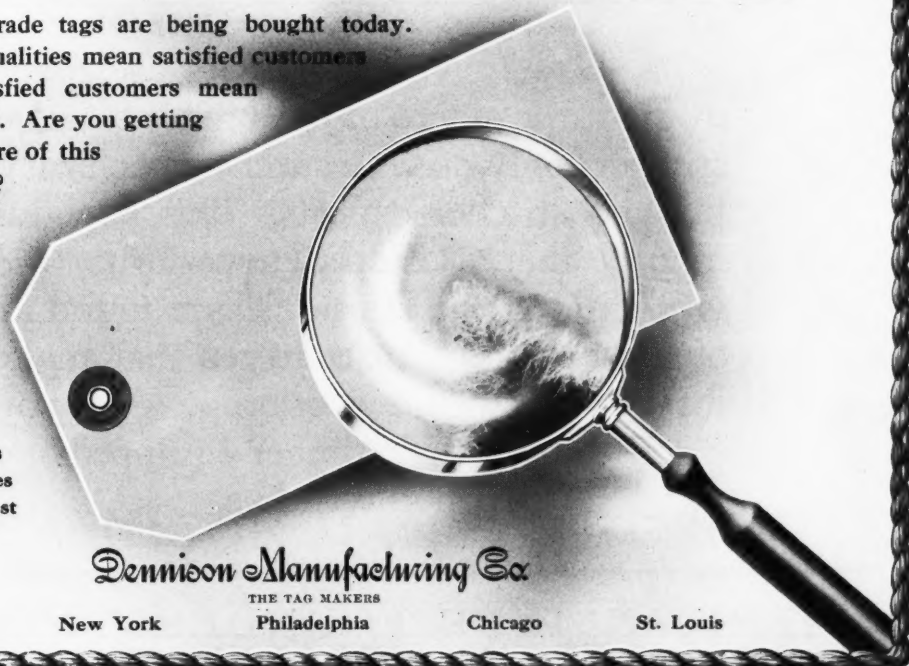
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Dennison's Standard "P" Tags Are All Rope

Better grade tags are being bought today.
Better qualities mean satisfied customers
and satisfied customers mean
re-orders. Are you getting
your share of this
business?

Samples
and prices
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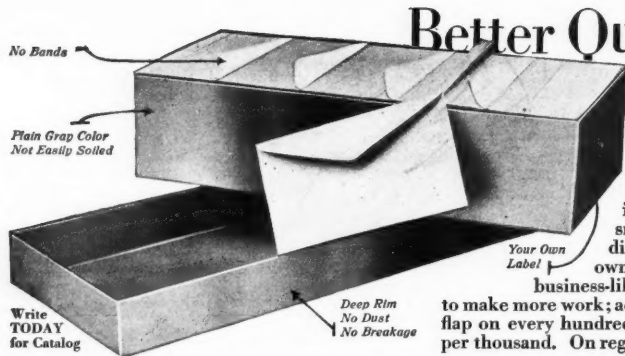
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Better Quality—Better Prices

Get Your Stock Envelopes in Dust Proof, Non-Soiling Boxes Direct from Factory

Our new deep lid box that keeps out dust and doesn't break is a decided advantage. The smooth, gray surface shows no dirt—that means a lot. Your own label is on every box—looks business-like—gets business. No bands to make more work; actual count kept by extending flap on every hundred. Cuts the handling cost 5c per thousand. On regular and special envelopes we

can save you money over jobbers' prices. And Sure-Sticks are what you want, higher cut and better gummed—can't open up—hence no kicks.

Let us tell you all about our system of economy in envelope-making from sheets you printed with the aid of our layout.

A 10-M Trial Order of any of our envelopes at CASE PRICE.

WESTERN STATES ENVELOPE COMPANY, Exclusive Manufacturers of Guaranteed SURE-STICK ENVELOPES 311 and 313 EAST WATER STREET **Milwaukee**

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As a suggestion, a trial of D. H. R. Poinsettia Red; Holly Green, No. 322; Lenox Red, No. 308; Italian Green, No. 313; Royal Purple, No. 304; S. F. White, No. 500; Keystone Red, No. 4; Wisteria, No. 323, would help you in deciding that D. H. R. Inks are the best for Christmas cards as well as commercial work.

Denny, Hilborn & Rosenbach
PHILADELPHIA

Geo. Russell Reed & Co., San Francisco, Cal., Agents for the Pacific Coast.

The Wire Stitcher Factory

¶ The Boston Wire Stitchers are made in the atmosphere of the bindery—wire stitchers only, on wire stitcher machinery, by wire stitcher experts. This explains in part the "Boston's" superiority and why only in the "Bostons" are found all of those up-to-date features that make for efficiency and economy. Are you Boston Wire Stitcher equipped?

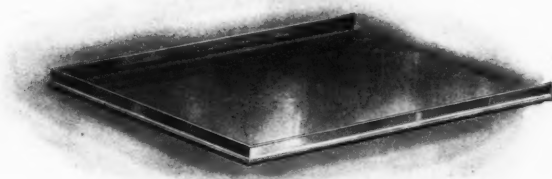
If not, write us.

AMERICAN TYPE FOUNDERS COMPANY

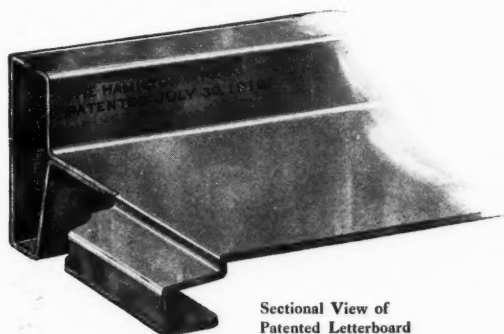
Hamilton Steel Furniture

One Piece Construction

is of great importance in the building of Steel Furniture as every flange or bend strengthens a sheet of steel. To make the necessary shapes all from one piece of steel is not an easy task and requires skilled designers of dies. The results warrant this, however, as the piece thus formed is much stronger than the same shape made up of several pieces riveted together possibly could be, and, better still, the ultimate cost of production is reduced. The accompanying illustrations show a few of the good results we have been able to obtain along this line.



One-Piece Steel Galley



Sectional View of
Patented Letterboard

Hamilton One-Piece Storage Galleys

Patent Applied For.

To produce this galley, which is made of one piece of metal without a joint or seam, required a special galley machine, built and designed in our own shops, but it was worth while. The galleys are without an equal, as any practical printer will agree after seeing the sample. They are made of either bright steel or galvanized steel, as desired.


Hamilton One-Piece Letterboards

Patented July 30, 1912

The Construction of these Boards is the logical one for production in steel. To obtain this result, however, was very difficult, necessitating some unusual die work. The advantages of the Hamilton "Board" are rigidity and durability. The lip of the "board" where matter is pushed on and off galleys is not only stronger than it would be if made of two pieces, but better still it is there to stay. No unusual strain will tear it away, as might be the case with a two-piece lip.



Patented One-Piece Letterboard

There are many original and desirable features found only in Hamilton Steel Furniture that will be gladly explained by your dealer. To get the benefit of these features, insist on **HAMILTON FURNITURE**. Every piece bears this trade-mark — 

THE HAMILTON MANUFACTURING CO.

Main Office and Factories, TWO RIVERS, WIS.

Eastern Office and Warehouse, RAHWAY, N. J.

HAMILTON GOODS CARRIED IN STOCK BY ALL TYPE FOUNDRIES AND DEALERS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

Hamilton Wood Furniture

COST finding and cost reduction are elements in the printing industry now foremost in the minds of thousands of progressive employing printers who are striving to break away from the hide-bound methods and traditions which have beset the printing industry. It is conceded that the cost of printing lies largely in the composing room. That is our own particular field of action. This is the day of the efficiency engineer. He is the doctor that prescribes a cure for the ailments with which thousands of composing rooms have been sick unto death. Hundreds of printers have been quick to appreciate the situation and advantages to be gained and have re-equipped their composing rooms with modernized furniture and equipment. Hundreds of others will follow as quickly as the material can be manufactured and installed. These up-to-date plants will control the situation and set the pace in price and quality. The laggards will fall in line later on when the picking is not as good as it is now.

In most composing rooms it is possible to save from 25 to 50 per cent of floor space and from 10 to 25 per cent in cost of labor. Hundreds of printers testify to these results. These modernized plants are now so numerous and so widely scattered as to be easily reached and inspected by those who doubt. The facts would seem to justify any printer in giving this question of re-equipment in the composing room serious consideration. Let an expert demonstrate what can be done. A simple application to us or to any dealer handling our goods will start things going.



Showing Steel Run Construction of New Departure Type Cabinets

Note Steel Runs are held in position by lips on the end which are mortised into wood. They cannot become loose and fall out. No screws or nails to become loose.



No. 62 New Departure Cabinet

The New Departure Cabinets

This line of Cabinets has come to be standard in the fullest sense of the term. Built of selected hardwoods, beautifully finished and equipped with flat steel runs in the manner shown by the detailed illustration on this page. They are pleasing in appearance as well as substantial in construction, and are sure to give perfect satisfaction to the customer wherever installed.

The No. 62 Cabinet illustrated on this page is without question, the best selling Type Cabinet ever offered to printers. In fact, the sales of this Cabinet are almost as large as all other Cabinets combined. New Departure Cabinets are 43 inches in height. Brackets and Cases can be put on cabinets of this height to good advantage. Single cabinets can be placed side by side or back to back.

Ordinarily New Departure Cabinets are supplied with California Job Cases in standard depth. On special order they can be fitted with cases of extra depth or with cases other than the California Job pattern.

There is no Cabinet better for general use than the No. 62 New Departure, as to appearance, workmanship and economical features.

Complete descriptive circulars showing the New Departure line of Cabinets will be supplied on request.

Ask for a copy of "COMPOSING-ROOM ECONOMY," showing floor plans of thirty-two modernized composing-rooms in some of the leading printing-plants in the United States.

THE HAMILTON MANUFACTURING CO.

Main Office and Factories, TWO RIVERS, WIS.

Eastern Office and Warehouse, RAHWAY, N. J.

HAMILTON GOODS CARRIED IN STOCK BY ALL TYPE FOUNDRIES AND DEALERS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

The IMPROVED PEARL PRESS



SAVES

Labor, power, type, floor
space in every operation

The Pearl is a small press for small work. Rapid, strong, convenient and the lowest priced power press on the market. It has an impression throw-off, automatic ink supply, automatic belt shipper and quick stop brake. Easy control for safety and rapidity of operation. It can be accurately fed by the average feeder at a higher speed than on any other platen press.

The Pearl means a reduction in the actual percentage of cost in the production of small work.

Increased efficiency is enjoyed by its use in relieving the larger and more expensive presses of short runs and small forms.

Plant efficiency — a basis for reasonable cost — a real salary and an honest profit is interestingly treated from a practical standpoint in our booklet, "*Speed, Capacity and Quality.*"

Golding Manufacturing Company
Franklin, Mass.

BRONZING MACHINES

for

Lithographers & Printers

Guaranteed in Every Respect

BRONZE POWDERS

We Do Repairing

SEND FOR CATALOGUE AND PRICES

Manufactured by

Robert Mayer & Co.

Suite 420, 200 Fifth Ave., New York

Factory: Hoboken, N. J.

Seattle

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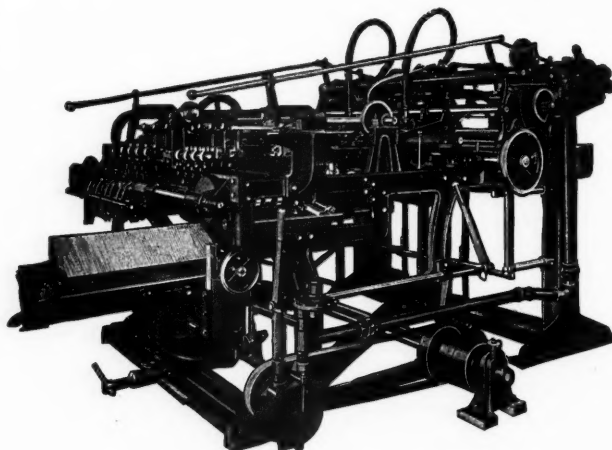
look like all steel engraved securities when prepared with the use of

"K. B." BLANKS

The only line of steel engraved blanks on the market. Do not confound them with cheap lithographed blanks.

KIHN BROTHERS, Bank Note Engravers
99-103 Beekman Street, New York

THE CHAMBERS Paper Folding Machines



No. 440 Drop-Roll Jobber has range from 35 x 48 to 14 x 21 inches.

Delivers five different styles of fold. Has gear-driven head perforators.
Equipped with combing-wheel automatic feeder or with hand-feed table.

CHAMBERS BROTHERS CO.

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Chicago Office: 524 West Jackson Boulevard

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**"Same Old
Story: They Are
Going Some"**

**953 Wing-Horton
Mailers**

were sold in 1911.

They were all sold subject to approval, but not a Mailer was returned.

They are carried in stock at printers' supply houses throughout the United States and Canada.

Full particulars supplied on request to any agency, or

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NON-CURLING GUMMED PAPERS

We know how to make them, and all our paper will be found to lie flat.

We can supply in rolls or sheets.

Samuel Jones & Co.

WAVERLY PARK, N. J.

Established in England in 1811

Best Machine

American Model 31—6 Wheels, \$6.00

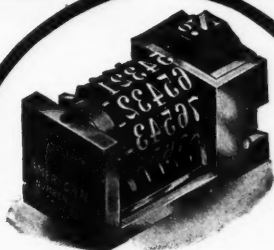
Steel Throughout

Every machine thoroughly
tested in a printing-press
and guaranteed

ACCURATE

American Numbering Machine Co.

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119 W. Madison St., Chicago, Ill.
2 Cooper St., Manchester, England.



No 12345

Impression of Figures

Lowest Price

American Model 30

5
Wheels **\$5.00**
Fully
Guaranteed

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Dealers Everywhere

Buckled, Crinkled

and other deformed stitches are
not born of

Brehmer Stitching Machines

Brehmer Stitchers are the parents
of only a clean, straight, and accu-
rately centered stitch.

**With Such Simple Mechanism—How
Could They Be Otherwise?**

Let us tell you wherein they are the most economical to maintain.

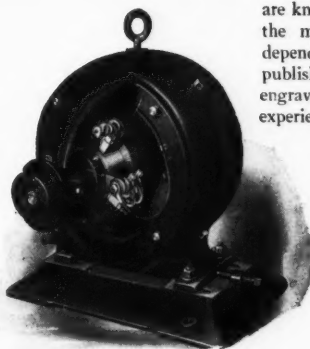
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609 Chestnut Street, Philadelphia

An Easy Way to Increase Power Efficiency

is to use the *right sort* of motors—the kind that has
stood the test and built for a specific requirement.

The Peerless Motors



are known wherever used as
the most economical and
dependable for the printer,
publisher, electrotypist and
engraver. Printers know by
experience the reality of *genu-
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through contin-
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motors.

Tell us what
presses you con-
template equip-
ping and we will
advise you by re-
turn mail what it
will cost you.

Ask for our illustrated catalogue, plans of selling, prices, etc.

On ANY POWER PROBLEM write:

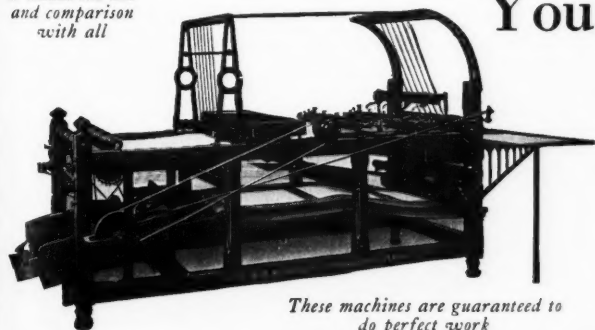
The Peerless Electric Co.

Factory and General Office: Warren, Ohio

Sales Agencies:

CHICAGO, 1536 Monadnock Bldg. NEW YORK, 43 West 27th Street
And All Principal Cities

*It stands the test
and comparison
with all*



*These machines are guaranteed to
do perfect work*

You Should Know Why

the DEWEY ruler stands at the head of its class in
point of *service, perfection and satisfaction*. Its up-to-
date achievements have won favor among those who have
examined and installed it in their binderies.

Buying a ruler is an investment that should be accorded
careful selection, and why not investigate our line before
you purchase or add equipment?

Manufactured since 1863, but with improvements since 1910

WRITE FOR CATALOGUE

F. E. AND B. A. DEWEY
SPRINGFIELD, MASS.



Consider These Strong Points Before You Act—

Our lead-moulded plates are equal to the original in quality, and with our nickel-steel shell are guaranteed against wear.

OUR LEAD-MOULDING PROCESS

is the one dependable method of obtaining perfect reproductions and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

OUR ENTIRE PLANT IS FULLY EQUIPPED

with new and modern machinery, and in the hands of expert workmen. We are capable of handling your work with absolute satisfaction.

Phone Franklin 2264. Automatic 53753. We will call for your business

AMERICAN ELECTROTYPE CO.

24-30 South Clinton Street,
CHICAGO

Patented in
United States
Great Britain
France
Belgium



DON'T BUY ANOTHER STITCHER

*Until you have investigated the merits
of our machine*

The Acme Binder No. 6

is a good stapling machine. It has stood the test for years and has been improved through practical experience with the demands of printing-offices. A stapling machine helps in securing business. Get one and do your own pamphlet binding in the most economical and expeditious manner.

The Acme leads them all and is for sale by Printers' Supply Houses throughout the United States. For further and full particulars write

**The Acme Staple
Machine Co., Ltd.**

112 North Ninth Street,
Camden, N. J.

Progress Typewriter Supply
Co., Ltd., London, England,
European Agent

U. S. Government Buys the Best



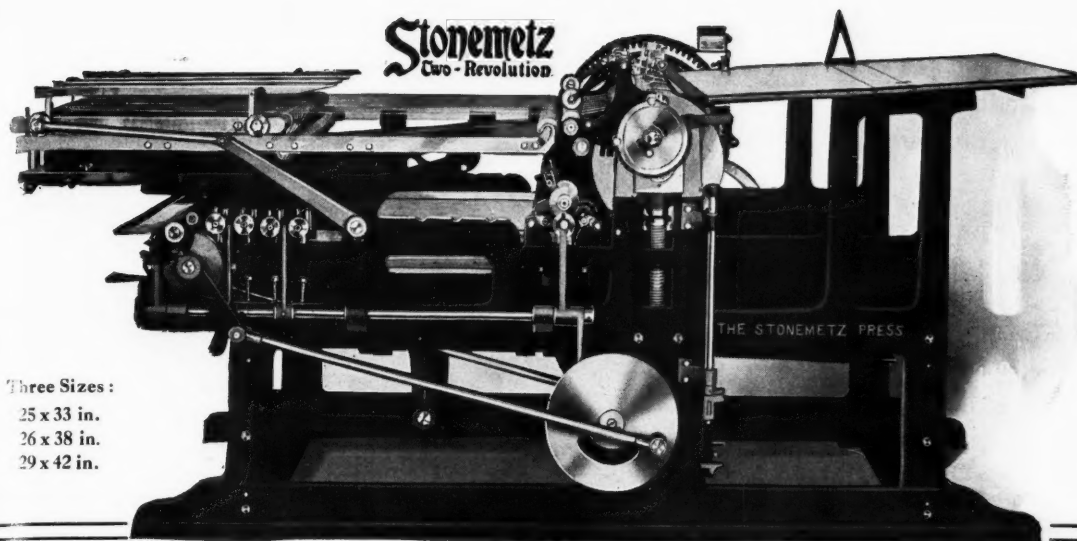
Linotype Machine driven by Form L Motor.

CROCKER-WHEELER MOTORS

are used almost exclusively in the Government Printing Plant at Washington, D. C. Uncle Sam's mechanical experts are exacting in their requirements. Would it interest you to know how we convinced them that they needed our motors? Write for Bulletin 157E.

CROCKER-WHEELER CO. AMPERE, N. J.

Offices in all principal cities.



Three Sizes :

25 x 33 in.

26 x 38 in.

29 x 42 in.

THE wonderful efficiency of the STONEMETZ PRESS is a matter of record. The very first STONEMETZ PRESSES sold five years ago are to-day giving the same satisfactory service as when new—the same unyielding impression, the same perfect register, the same noiseless, easy movement at high speed. The STONEMETZ is backed by a reputation that warrants your buying it. Let us tell you more vitally interesting facts.

The STONEMETZ is sold and guaranteed by typefounders and dealers in all principal cities.



The Challenge Machinery Co.

Grand Haven, Mich., U. S. A.

Salesroom and Warehouse, 124 South Fifth Avenue, Chicago

Have You Struggled With Acrobatic Gummed Paper?

The kind that turns somersaults during printing and handling? It is exhausting work, but there is a drastic cure.

Use Our Dead Flat Gummed Paper



Our gummed paper is made for all climates and building temperatures. Can be handled in wet as well as dry weather. Made in various colors and weights.

A sample-book showing the complete line mailed on request.

Ideal Coated Paper Co.

BROOKFIELD, MASS.

New York: 150 Nassau St.

Chicago: 452 Monadnock Bldg.

A COSTLY METHOD OF RECORDING JOB TIME



Don't make poor clerks of good mechanics.

THE CALCULAGRAPH

records ELAPSED TIME—actual working time. Its records can be used for both labor costs and pay-rolls. It saves the time of high-priced mechanics and IT MAKES NO CLERICAL ERRORS.

Ask for our free booklet, "Accurate Cost Records."

CALCULAGRAPH COMPANY

1460 Jewelers Building

New York City

<p>New Catalogue No. 10</p> <p>—</p> <p>Monograms Crests Coat of Arms</p> <p>—</p> <p>Latest Correspondence Papers</p>	<div style="text-align: center;"> <p>F</p> <p>If its ENGRAVED or EMBOSSD "WE DO IT"</p> <p>TELEPHONES RANDOLPH 805-806</p> <p>WM. FREUND & SONS</p> <p>EST. 1865 INC. 1893</p> <p>WEDDING INVITATIONS · BOOK PLATES MONOGRAM STATIONERY · CARDS · MENUS DANCE PROGRAMS · CLUB INVITATIONS BUSINESS STATIONERY · ETC.</p> <p>STEEL AND COPPER PLATE ENGRAVERS AND PRINTERS STEEL DIE EMBOSSERS 16 to 20 E. RANDOLPH ST., CHICAGO</p> <p>F</p> </div>	<p>New Catalogue No. 11</p> <p>—</p> <p>Wedding Invitations</p> <p>Announcement Cards</p> <p>—</p> <p>Visiting Cards and other social forms</p>
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Eagle Printing Ink Co.
24 CLIFF STREET, NEW YORK

Manufacturers of
Printing & Lithographic Inks

Western Branch: 705 South Dearborn Street, Chicago

BLACKSTONE BLACK—The Acme of Density.
For Fine Half-tone Printing. A Free
Flowing, Fast Drying Black.

ORIGINATORS OF "WET-PRINTING" INKS

Neapolitan Cover
ART LAID FINISH

WHITE	RUSSET	BROWN
INDIA	GRAY	GREEN

The Latest Creation in Artistic Cover-Papers.

Sample-book mailed upon request

Parker, Thomas & Tucker Paper Co.
"Profit-Producing Printing Papers"
514-522 Sherman St., Chicago, Ill. Phones Wabash 2632-2633

The CLEVELAND FOLDER
DOES THE WORK OF THREE MACHINES AT THE
COST OF ONE

And is the *one* machine that

ELIMINATES TAPE, KNIFE, CAM and
CHANGEABLE GEAR TROUBLES.

A COMBINED PARALLEL, OBLONG and
RIGHT-ANGLE FOLDER,
especially adapted for fine, close register,
CATALOGUE, PAMPHLET, CIRCULAR and
BOOK WORK.

NO OTHER FOLDER CAN FOLD AS
SMALL A SHEET—3 inches by 4 inches.

NONE AS GREAT A RANGE OF SIZES—to
19 inches by 36 inches.

FOLDS SINGLE OR IN GANGS, AND AT
A HIGHER RATE OF SPEED THAN ANY
OTHER MACHINE.

MAKES ALL THE REGULAR FOLDS AND
A NUMBER THAT CAN BE MADE ON
NO OTHER FOLDER.

Simple in operation and adjustment. Strong and substantially built, and backed by a continuous guarantee of absolute satisfaction. Write to-day for full particulars.

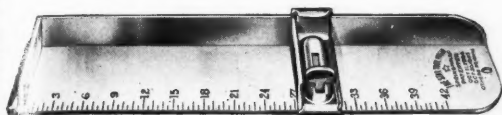
The Cleveland Folding Machine Co.
CLEVELAND, OHIO



The Users All Say

"There's nothing like it—no other stick so good"

The Star Composing Stick



is the one popular stick—nothing lacking, and its use plainly spells "increased efficiency."

Our German-Silver Stick

is a beauty, and is made to fill the requirements of coast territory; will not rust or corrode. Star sticks are made in all popular sizes, both in Nickel-plated Steel and German Silver.

ASK FOR PARTICULARS

FOR SALE BY TYPEFOUNDERS AND DEALERS IN ALL LARGE CITIES

The Star Tool Mfg. Company

"Tools of Quality for Particular Printers"

Springfield, Ohio, U. S. A.

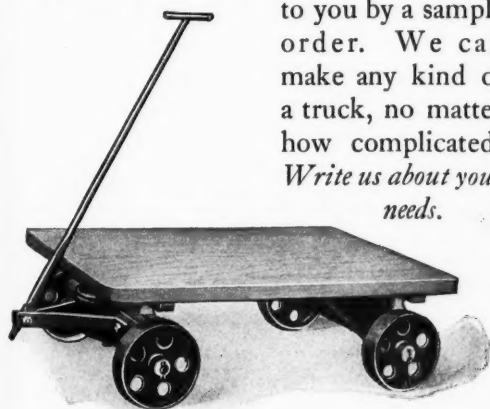
Toronto Type Foundry Co., Ltd., Sole Agents for Canada.

DO YOU KNOW THAT

Clark Trucks

actually assist to increase dividends?
They do, and this would be proven

to you by a sample order. We can make any kind of a truck, no matter how complicated.
Write us about your needs.



The George P. Clark Co.

"Pioneer Truck and Caster Manufacturers"

Windsor Locks, Conn.

NEW YORK OFFICE: 13-21 Park Row

THERE IS NO PLACE IN A PRINT SHOP FOR A DULL PAPER-CUTTER KNIFE—BUT THERE IS FOR A

CARBORUNDUM MACHINE KNIFE STONE



The stone that cuts the edge on the blade quick and clean.—It will keep the knife always in perfect cutting condition—preventing the feathering of stock—lessening the need of grinding.

You don't need to take the blade out of the machine—the stone is grooved to protect the fingers.—It just fits the hand.

Made in two shapes—round or square—one side coarse—the other fine.—At your hardware dealer, \$1.50

**The Carborundum
Company**
Niagara Falls, N. Y.





The ADVANCE

"The Unmatched Lever Paper Cutter of the World"

IN the three great factors of paper-cutter quality — **STRENGTH, EASY CUTTING and ACCURACY** — the ADVANCE is the *unmatched lever cutter of the world*. This is not an advertising claim, but a *fact* that any one of the thousands of ADVANCE USERS will confirm. Sold and guaranteed by typefounders and dealers in all principal cities.

Write for descriptive catalog

The Challenge Machinery Company
Grand Haven, Michigan
Chicago Salesroom: 124 So. Fifth Ave.

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

DESIGNS
DRAWINGS
HALFTONES
ZINC ETCHINGS
WOOD & WAX
ENGRAVINGS
COLOR PLATES
NICKEL STEEL
ELECTROTYPE

THE HOME OF THE
GLOBE ENGRAVING & CO.
ELECTROTYPE
701 72 S. DEARBORN ST.
CHICAGO

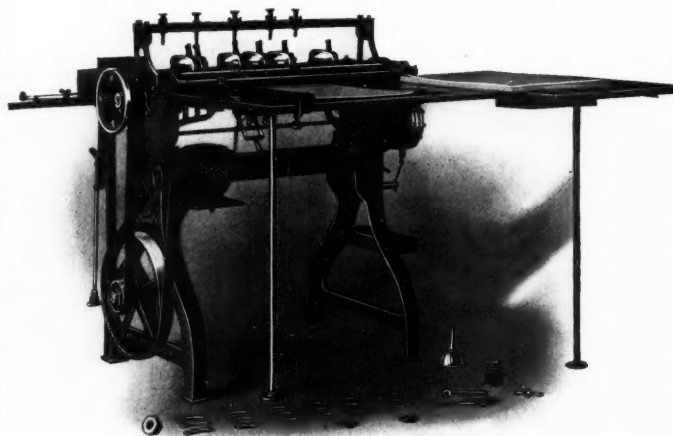
Telephone, Harrison 5260-5261-5262 All Departments



WE are now in our new building, at 720-734 South Dearborn Street, just one square south of our old quarters. Facilities have been increased to meet the demands of our business in all departments, embracing Designing, Engraving of Printing Plates in Half-Tone, Zinc, and Color Process, Electrotyping, Compiling and Printing of Booklets and Catalogues.

THE FRANKLIN COMPANY
720-734 SOUTH DEARBORN STREET, CHICAGO

These Two Propositions Should Be Investigated



A Satisfactory Perforator

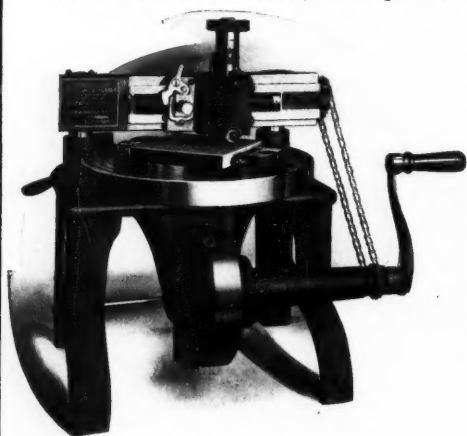
The kind that gives genuine satisfaction is an investment, an asset of high importance to the modern equipped bindery. There is economy in operation, because saving of stock and saving of time, besides insuring perfect work and a pleased customer. The National Perforator is distinctive, and is so regarded by all who demand high-grade work.

The National Rotary Perforating Machine

can be had with or without crimping, scoring, attachment. This perforator is complete, leaving nothing to be desired, and it has stood the test of all legitimate competition. This perforator leaves no burr—in other words, the sheet is slit and no part of the paper cut out. Printing can be done as well after the perforation as before. Manufactured in various sizes to suit individual needs. Ask for specimens of work, further particulars, price, etc.

The National Rotary Type-High Cut Planer

To the printer alert for shop economies, this device, rightly priced, when once examined and tested, will prove absolutely indispensable. The biggest time-saver



National Rotary Planer.

ever introduced into a composing-room. It is especially adapted for wood or metal bases or plates. Hand driven. Saves hours in make-ready; adjustable to 1-1000 inch. Cuts dead level; positively true and thoroughly dependable cut planer; well worth adding to your plant. Suppose you ask us for further information, and, fully investigated, we know you will buy.



Clamps for Metal Plates.

NATIONAL PRINTING MACHINERY CO., Inc.

Head Office and Factory: ATHOL, MASS.

COMPOSING
MACHINE
5 POINT TO 18 POINT

The Monotype

TYPECASTER
ALL SIZES
5 POINT TO 36 POINT

Quality and Service Command the Price

THE MONOTYPE Composing Machine and Typecaster (two machines in one) is not sold on price.

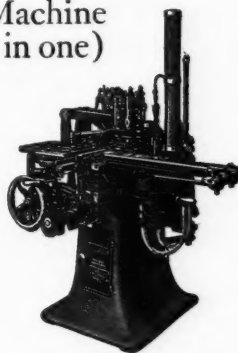
Discriminating printers purchase it for service and the quality of the composition and type produced.

Service in a composing machine means converting machine hours into profitable sold hours, besides an ample quantity of type for the cases.

The more kinds of work the machine will handle, the more hours you will have to sell.

The Monotype with its flexible matrix system, fits the work better than any other composing machine, and as a type caster it supplies every workman with necessary tools, because it casts foundry type and spacing material up to 36 point.

Incidentally, the service feature of the Monotype is the best composing-room help to the salesman. It attracts work to the office and creates satisfied customers.



The machine that makes
the composing-room efficient

Lanston Monotype Machine Co.

Philadelphia

New York

Chicago

Boston

A. T. L. Nussa, Agent for Mexico, Central America and the West Indies,
Havana No. 95, Havana, Cuba.

The KIMBLE PRINTING-PRESS MOTOR VARIABLE SPEED

Is the only motor on which you can figure practically a uniform power cost *per thousand impressions* for each press, regardless of speed of operation.

On all other motors the maximum current is consumed every minute the press runs at all, no matter at how low a speed.

This is because all other motors can only reduce speed by converting part of the current into *heat* in the resistance coil.

Kimble Printing-Press Motors

turn all the electricity metered into **WORK**, and when you run at 1,000 impressions per hour your meter registers practically (not quite exactly) *half* as much current as when you run at the 2,000 rate.

This means an average saving the year around of 25 per cent of your electricity bill!

Every conceivable speed is attainable, from zero to maximum—not merely a few changes by “steps.” A foot lever permits the operator to regulate speed instantly and absolutely.

**“A Touch of the Toe
To Go Fast or Slow”**

Higher and lower effective speeds are also secured from the Kimble Printing-Press Motor.

On our $\frac{1}{2}$ H. P. motor, for instance, we give you a speed range of 500 to 2,800 r. p. m., as against a range of 900 to 1,750 r. p. m. with ordinary motors.

**“Kimbleize Your Shop and
Paralyze Your Power Bill”**

means just what it says; and it also means more work per hour, with less spoilage.

How can you hesitate longer?

We supply printing-press motors in all sizes and powers, from the smallest jobber to the largest cylinders; also specialized motors for every other machine in your plant.

Send for our “Motor Book.” Full of facts worth knowing.

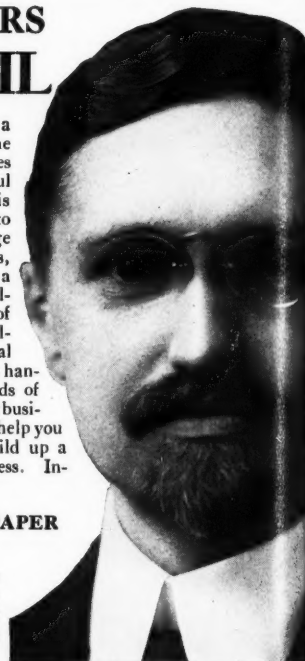
Kimble Electric Company
640 No. Western Ave. Chicago, Ill.

Most Any Printer Anywhere Can GET ORDERS BY MAIL

The minute you start a mail-order department the whole United States becomes your field. A successful mail-order department is especially advantageous to the printer in a small village or city. In four months, with an \$850 plant in a small city, I built a mail-order printing business of \$50 to \$75 a week in addition to my regular local business. Since then I have handled hundreds of thousands of dollars' worth of mail-order business in other lines. I can help you outline, establish, and build up a mail-order printing business. Interesting particulars free.

**TO THE NEWSPAPER
PUBLISHER:**

I can help you get more circulation and more advertising without contests or premiums. Particulars FREE.



HOLLIS CORBIN

Box 446R, Madison Square

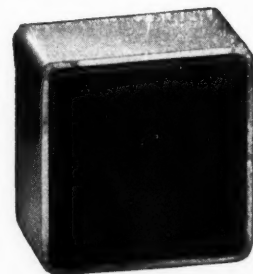
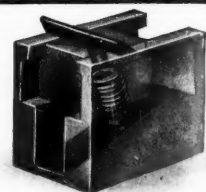
NEW YORK CITY

HOGGE HOOK

(Patented April, 1911)

AND

UPRIGHTGRAIN SECTIONAL BASE



(Patented
July,
1912)

THE UPRIGHT SYSTEM

Write for special introductory prices

Uprightgrain Printing Base Co.

709-711 South Dearborn Street
Chicago, Ill.

To answer
the

Try out the
late style

STITCHER? MONITOR!

WRITE FOR CATALOGUE JUST OUT

LATHAM MACHINERY CO.

Outfitters for the Complete
Bindery

Perforators, Punching Machines,
Paging and Numbering Machines,
Creasers, Scorers, Embossers,
Standing Presses, Job Banners,
Table Shears, Paper Cutters, Ruling
Machines, Bundling and Baling
Presses, Wood Goods, etc.

CHICAGO NEW YORK BOSTON



A PROOF PRESS should do, not better work than a printing press, nor yet inferior work. By all logic it should do the same work. It is, then, honest toward your customer and honest to yourself, in that it gives finished but unexaggerated proofs to him and accurate conclusive tests to you.

THE printing press itself is ideal as to these functions, but its cost is prohibitive. The simple hand machine nearest in principle and results is the next best—that is to say, The Potter Proof Press.

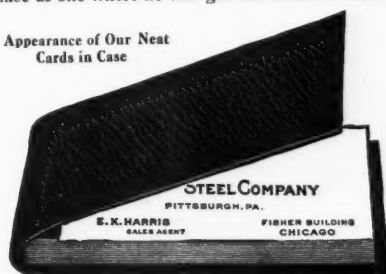
OF proof presses the Potter Proof Press is first because it is a hand-operated two-revolution cylinder press, and results on it are cylinder press results. You print the job on cylinder presses. Prove it that way too, on a Potter Proof Press. It will cost less.

A. F. WANNER & CO., Mfrs.
431 So. Dearborn St. Chicago

The Customer's Viewpoint

It means everything to you whether your customer views your place as one where he can get the best the world affords,

Appearance of Our Neat
Cards in Case



or as a place merely where printing may be bought. Your active pushing of the sale of

Peerless Patent Book Form Cards

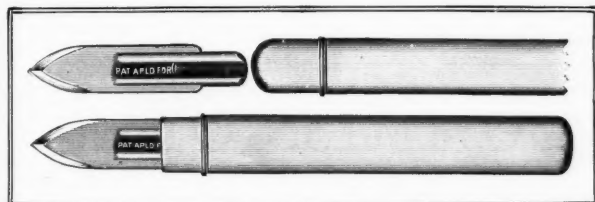
not only gives your customer the right viewpoint, but it pays an average monthly profit, according to our records, of about \$75 per month. If you are in business to make the most in a legitimate way, then you can not afford to ignore such an opportunity for increased profits. Our aggressive and widespread advertising, backed by the tremendous merit of the article, has created a most active demand for these cards everywhere. Send for sample cards, and detach them one by one as they are regularly used, and note their unique perfection. You ought not only sell them; you ought to use them in your business.

WRITE TO-DAY

The John B. Wiggins Company

Established 1858

Engravers, Plate Printers, Die Embossers
52-54 East Adams Street Chicago, Ill.



Pressmen!

Here is the Overlay Knife
you have been waiting for.

A handle with a reversible blade-holder. When not in use, blade is slipped into the handle. Can be carried in the vest pocket. Blades finely tempered. When worn down, throw away and insert a new one.

Price, postpaid, with one extra blade, only 35 cents; extra blades, postpaid, 5 cents.

Special prices in quantities.

1729 Tribune Bldg
NEW YORK

THE INLAND PRINTER COMPANY

632 Sherman Street
CHICAGO

Compositor's Best Insurance

¶ Insurance or assurance usually has reference to benefits that will be paid after death—and generally some other person is the beneficiary. A Massachusetts printer, working as “tabular man,” and tied to the job, wanted another kind of insurance—one that would get him another position if his present specialty should “peter out.” After investigation and reflection he took

THE I. T. U. COURSE

¶ He says:

¶ “Some day I may need it. If the time does come I shall feel the money well spent. It is always well to be prepared for any emergency.”

¶ The insurance that will bring you and your family benefits, plus ease of mind to the breadwinner during life, is the insurance you want.

¶ It can be secured for less than cost, as the Course is endowed by the International Typographical Union.

Send for full particulars to

THE I. T. U. COMMISSION

632 SOUTH SHERMAN STREET
CHICAGO, ILL.

\$2,000,000

will be spent by Canadian printers and publishers within the next year in the purchase of *American-made* type and printing machinery.

The men who control the spending of this enormous sum are at present eagerly absorbing reliable information concerning the products most useful in their work. Every month 80% of these men search the editorial and advertising pages of their *only* home trade paper—Printer & Publisher—for help in *buying*.

Every month upwards of fifty *American* manufacturers or supply houses are finding it profitable to meet these men through the pages of Printer & Publisher.

Whatever *you* have that will shorten their work, lengthen their profits or promote greater efficiency in their plants, *these* men will be *vital*ly interested in.

You Can Get YOUR Share of this Enormous Sum—

You can gain the confidence of these men in what *you* have to offer — by educating them NOW to the value of your product through their personally chosen trade

paper—Printer & Publisher. The cost is probably much less than you imagine. Write for rate card and information *to-day*.

Printer & Publisher, 143 University Ave., Toronto, Ont.

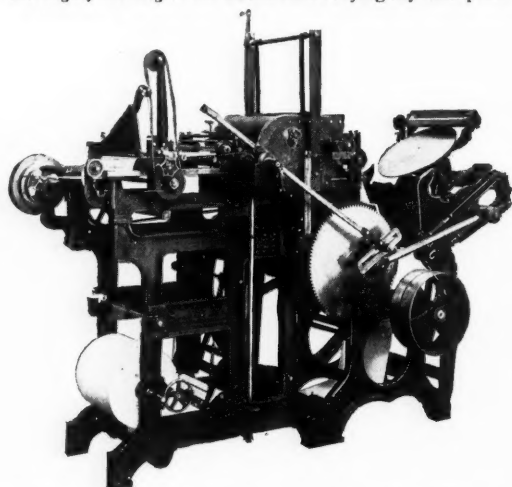
It's the Press That the Modern Printers Have Been Seeking

This expression is common among those who have installed and given fair test to the Toledo Web Press as well as the Automatic Attachment. The printer anxious to meet competition must equip his plant with the right presses.

IF YOU DON'T NEED A WEB PRESS, SUPPOSE YOU TRY THE ATTACHMENT

The Toledo Web Press

We stand back of every statement made regarding *character* and *quantity* of output, and we want the prospective buyer to *thoroughly investigate* our claims before buying any other press.



We guarantee to stand the test of comparison with any press on to-day's market.

SOME SPECIAL FEATURES:

It prints from the roll automatically, in one or two colors. Rewinds, cuts, slits, perforates, punches, numbers, counts and stacks, either or all at one operation.

Does perfect bronzing. Every objection to bronzework is eliminated by the TOLEDO WEB PRESS.

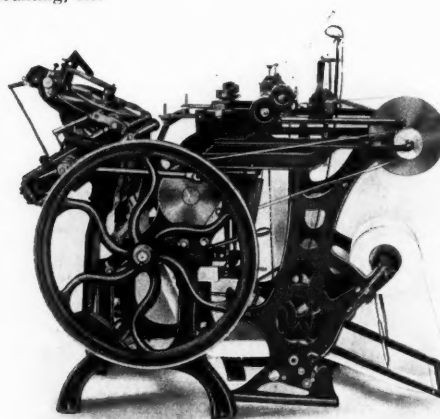
A specially made, extra heavy, CHANDLER & PRICE Gordon is the foundation unit.

Write for samples, representing actual product, prices, sizes and further information.

The Automatic Attachment

is sold to the printer without the Gordon press. It will fill the requirement long experienced by a great number of printers who have idle job presses that can be pressed into service by attaching our combination.

This Attachment provides an automatic feed, together with facilities (separate UNITS) for perforating, punching, slitting, cutting, stacking, rewinding, two-color, numbering, counting, etc.



Cut shows how to be applied. Sold with or without press.

A Gordon press, equipped with the Attachment and facilities, is instantly transformed into a self-feeding press, capable of producing many times the *variety* and *quantity* of output at *minimum* cost of production.

TOLEDO WEB PRESS MANUFACTURING COMPANY

WANNER MACHINERY CO., 703 S. Dearborn St., Chicago, Selling Agents for Chicago Territory. When in Chicago call and see both machines in operation.

Toledo, Ohio

MASTER PRINTERS

For Illustration Printing Install

The Mechanical Chalk Relief Overlay Process

and Progress

All other overlay methods are antiquated and by far inferior.

Our licensees discarded such.

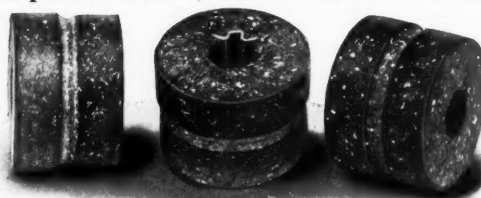
For samples of the *only* perfect overlay address:

WATZELHAN & SPEYER

183 William Street, New York

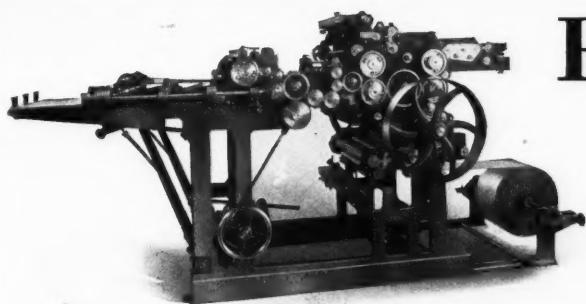
TALBOT'S

Composition Truck Rollers for Gordon Presses



Save their cost in a few months. Prevent wear on tracks. Improve quality of work, as form is inked correctly, without slurring. Make press run noiseless. If you can not buy from your dealer send direct to me.

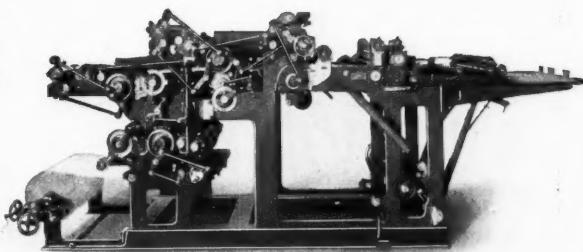
JOHN W. TALBOT, 401-405 So. Clinton Street, CHICAGO



ROTARIES! STRAIGHT ADJUSTABLE SPECIAL

Write or come to see us and we will be glad to show you how advantageously a **Kidder Rotary Press** will turn out your work,

**BE IT ONE SIZE, ALL
SIZE, SPECIAL SIZE
OR ANY SIZE**

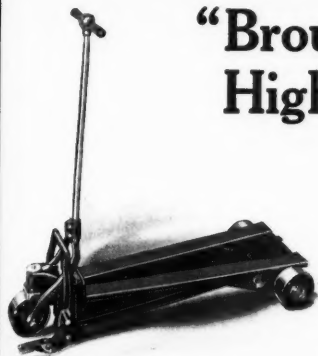


KIDDER PRESS CO., Main Office and Works, Dover, N. H.

New York Office: 261 Broadway

GIBBS-BROWER CO., Agents

REPRESENTED IN ALL PRINCIPAL COUNTRIES OF THE WORLD.



"Brought Shipping Department Up to Highest Efficiency"

"In the early part of August you delivered to this company one No. 4 Cowan Elevator Truck, which has been in constant use ever since.

"This company was organized a little over two years ago, and we installed a new and strictly modern plant. Before purchasing this truck we made a thorough investigation and are pleased to state that our selection of the Cowan truck was a most satisfactory one, and has brought our shipping department up to the highest point of efficiency.

"By the use of this truck and its various sized platforms we are enabled to handle our stock not only economically but systematically in piles wherever desired. As our plant grows we will certainly add more Cowan trucks."

THE READ PRINTING COMPANY, H. SHERWOOD, Pres.

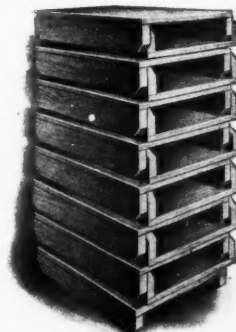
COWAN TRUCKING SYSTEM

The system is made up of an all-metal transveyor, and as many of the inexpensive wooden platforms as you want to build. These platforms are solid, without loose legs or props. All goods are piled on these platforms, whether in transit or storage. In operation, the transveyor, with its low-hung platform, is rolled beneath a platform. Pressing down the handle multiplies the force and easily elevates the entire load, locking it in place. There is nothing to handle but the handle. After being moved where desired, the load is redeposited upon the floor by elevating the handle.

REQUEST A
COPY OF
CATALOG No. "B"

COWAN TRUCK CO., Holyoke, Mass.

(Manufacturers of The Cowan Transveyor)





*A Job on Tokyo Bond
Means an Easy Run*

What! A Bond Paper that Prints *Fast*?



YES—this handsome, new, dead flat Tokyo Bond. In *full-sized sheets* it runs through swiftest presses without delay, stop, fuss. That's because it does *not* run into those kinks, wrinkles, V-shaped waves, edge creases, and other bond paper abominations that hold up presses, slur type, ruin cuts, etc.

Why do bond papers act that way? Because they are not *actually flat*. They contain *microscopic defects*—puffs, waves, kinks, etc.—not obvious to eye or touch, but which the true, swift printing press “snakes out” and transforms into *big puffs, waves, wrinkles, etc.* For “Bond Paper May Deceive the Eye—But Not the Press!”

Why does this Tokyo Bond print fast without running into wrinkles, creases, etc.? For a *very simple reason*, i. e., it is “*built*” dead flat, throughout its entire making—from the instant the pulpy water runs onto the Fourdrinier to the moment it comes out of the last finishing rolls a web of paper. It does not depend on the “ironing” of the finishing rolls to *look* and *seem* flat.

Thus it is free from those microscopic defects above described, which make press troubles.

You won't realize all this until you have used Tokyo Bond *yourself*, until you have tried it for elaborate rule work, delicate flat tints, close register jobs, etc. Then in a *jiffy* the difference will strike you. Then you'll find yourself using

this inexpensive Tokyo not only for letterheads, certificates, announcements, etc., but for *folders, booklets, catalogs*, and dozens of new uses.

Offset printers even use it for halftones in black and colors. And since it runs through the lightning-quick offset press without a hitch, isn't that *proof positive* that it will work on any ordinary press?

TEST TOKYO BOND AT OUR EXPENSE

We will send you direct from the mill enough new Tokyo Bond for 10M impressions or more—any regular size up to 28 x 40, billing same through our nearest distributor.

You use this stock on any regular job. If you are not *overwhelmingly pleased*—if you don't say it's the *greatest bond paper you ever handled*—send us your honest criticism and we'll refund what you paid for the Tokyo Bond.

Now if you just wait for some special job to test Tokyo on, you'll put it off and forget. So get some Tokyo into the shop *immediately* and use it on your *next regular job*.

THIS NEW FREE BOOK TELLS MORE

“The Discovery of Tokyo Bond” is handsomely printed on Tokyo Bond in a multiplicity of colors, by offset press. If you aim to be up-to-the-minute on printing, you *need* this book. So write for it *now*, before you lay aside this magazine. And you'll be mighty glad you didn't put it off and forget.

CROCKER-McELWAIN COMPANY, 104 CABOT ST., HOLYOKE, MASS.

TOKYO BOND

LOOK FOR THIS



WATER MARK

How Sensitive Are Your Fingers?

BY long experience in the handling of thousands of samples of paper you may have trained your fingers to quickly tell the difference between a 13 lb. and a 16 lb. or 14 lb. and a 20 lb. paper. Fingers are not infallible. They make mistakes once in a while. Mistakes are expensive.

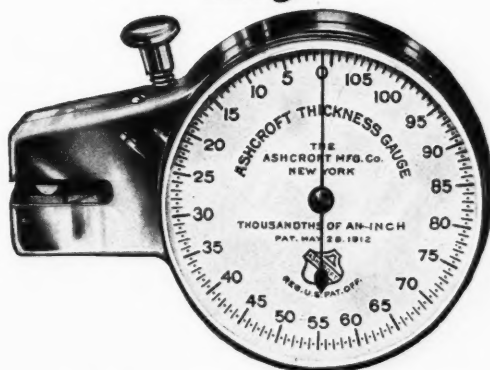
There is only one sure way of gauging the thickness of paper — bristol board, box board, ticket stock, etc., and that is by using a dependable thickness gauge.

Many use spindle micrometers, but all micrometers have to be tested every little while, both as to the accuracy of the screw and to see if the faces of the screw and anvil are parallel and at right angles from the axis.

The Ashcroft Thickness Gauge is not subject to the inaccuracies encountered when using spindle micrometers. It embodies several new principles not found in any other instrument, which will be appreciated by its users.

As compared with the ordinary spindle micrometer caliper, the Ashcroft Thickness Gauge has many advantages, among which may be mentioned—ease of reading, due to white enamel dial and clear-cut graduations—automatic setting independent of the users' sensitiveness of touch—no screw to get out of adjustment or anvil to become displaced and no sliding parts.

The Ashcroft Thickness Gauge



Price \$10.00. Calf Skin Case, 50c Extra
In Canada \$12.00. Calf Skin Case, 75c Extra

The Ashcroft Paper Tester

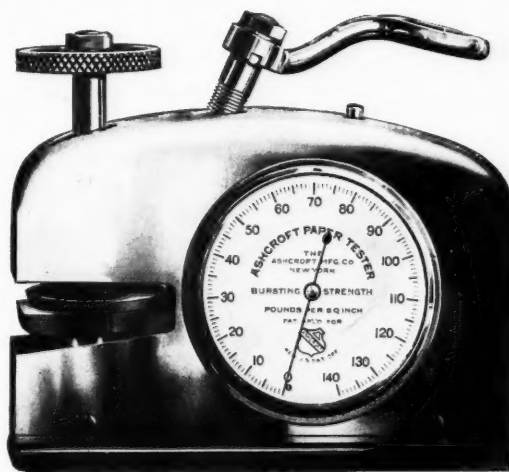
PAPER to be tested is inserted in the clamp, and secured by turning knurled disc to the right. This clamp is so constructed that very small samples of paper, such as are often attached to a letter, may be tested.

The bursting of the paper is accomplished by means of a metal plunger, the top of which is not crowned as in other paper testers using metal plungers, but is cupped out, so that the paper is really broken over a ring about one-quarter inch diameter, which prevents the paper stretching to an appreciable extent while being tested.

When the operating crank is turned, preferably by means of the index finger, the entire clamping arm, including the disc of clamped paper, is forced downward and the paper is imposed on the plunger, which deflects until the paper bursts, when it again assumes normal position.

The indicating hand starts to circle dial the moment the paper is imposed on the plunger, and stops the instant the paper breaks. It shows the bursting strength of the paper in pounds per square inch.

The Ashcroft Paper Tester is made in two different styles, one for 20 lbs. maximum capacity and the other for 140 lbs. maximum capacity. The former is designed for thin or weak paper, the latter for anything in the way of paper that is commonly used.



Price \$20.00. Calf Skin Case, \$1.00 Extra
In Canada \$25.00. Calf Skin Case, \$1.25 Extra

THE ASHCROFT MANUFACTURING COMPANY

85-89 LIBERTY STREET, NEW YORK CITY

Canadian Sales Agent

G. B. LEGGE, 156 YONGE STREET, TORONTO, ONT.

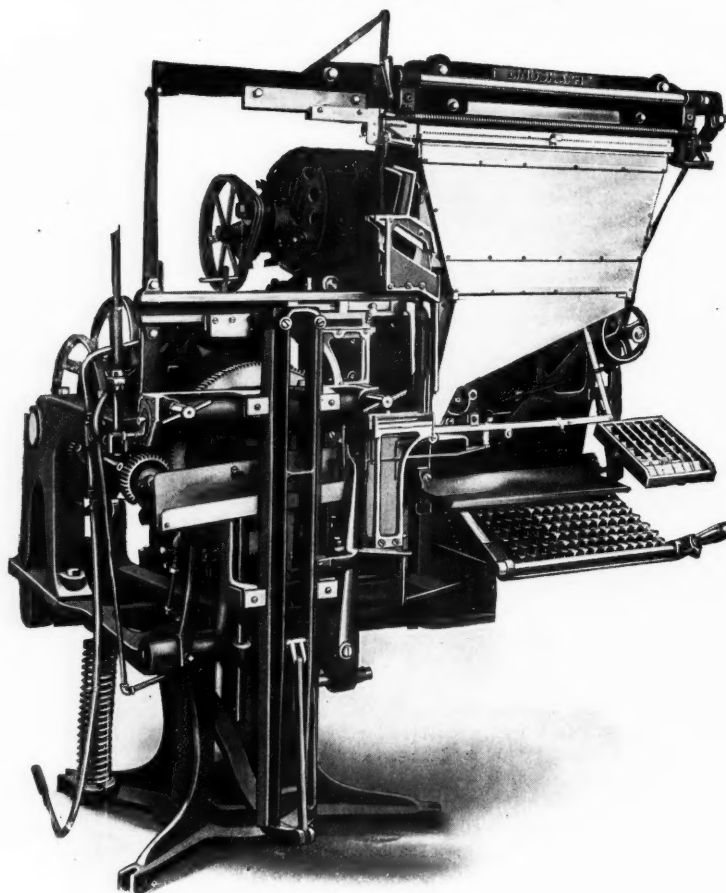
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Price, \$1,800.00

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The speed attainable on the LINOGRAPH is limited only by the ability of the operator, and is equal to that of any other linecasting machine on the market.

The LINOGRAPH magazine weighs about 40 pounds, and can be changed in 10 seconds.

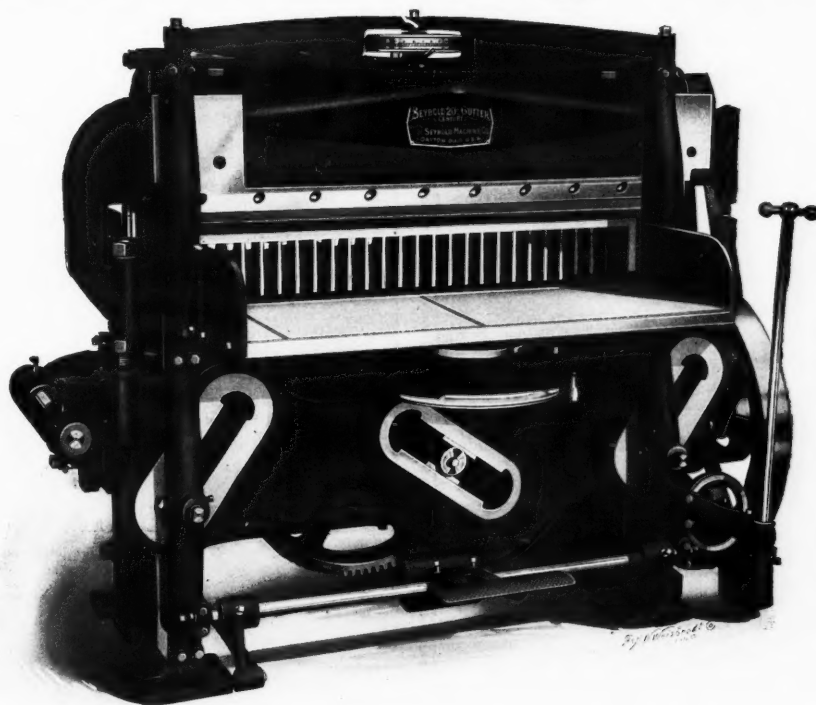
The LINOGRAPH mold is universal, and adjustable from 5 to 14 point, and up to 30 ems in length.

There are many other points of advantage.

LET US SEND YOU FULL INFORMATION

THE LINOGRAPH COMPANY, Davenport, Iowa

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SEYBOLD PATENTS
Illustration 38-inch, 44-inch and 50-inch Sizes

The Seybold 20th Century is the *one* cutting machine that produces *smooth and even* cutting.

WHY?

Because the shear and down cutting strains are *concentrated and come directly beneath the table*, the *strongest* portion of the machine, consequently *freeing the knife bar entirely from vibration*.

On all other cutters the knife bar is guided *above the table*.

This is only one of many important points of superiority peculiar to the Seybold 20th Century Cutter. Give us the opportunity to fully explain and demonstrate.

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Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

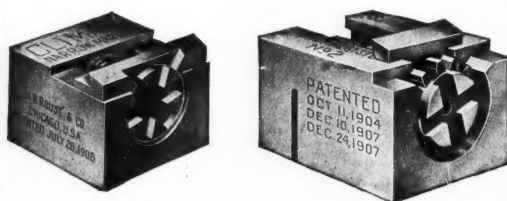
Embracing—Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

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Why not make certain of installing the right system through little careful inquiry and investigation? The right system—and that's the ROUSE—means entire satisfaction and costs no more than imitation, or the just-as-good kind.



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WALTER DILL SCOTT

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THE INLAND PRINTER COMPANY
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This Service to Printers Is More Profitable Than You First Thought

To be able to secure dummies at a moment's notice that will help you land orders is a service you need in your business.

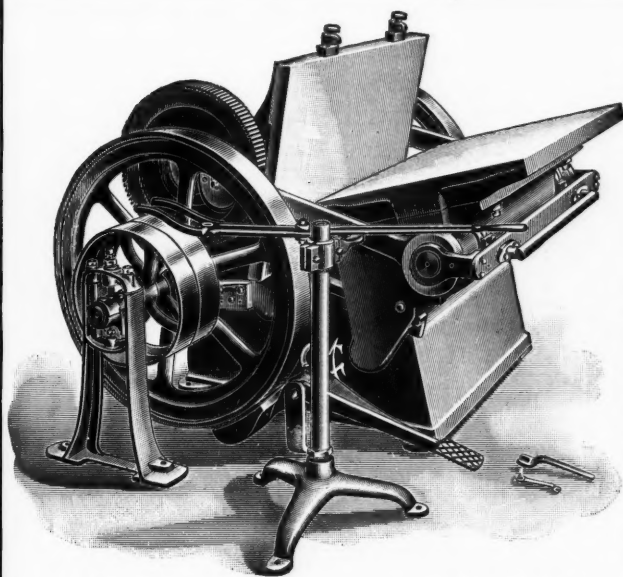
In Making Request Be Definite

- 1st — State size and number of pages.
- 2d — Give outline of goods to be advertised.
- 3d — State whether price is a factor or if your customer is willing to pay for new ideas.
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With these facts we can make suggestions that will help you land the business *at a good profit*. Address your inquiry to the Service Department.

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If you contemplate purchasing a press requiring perfect cutting and creasing on any stock where great pressure is required, the GALLY will answer the call quickly and with satisfaction.

Each press is built upon *scientific basis*, with a view to lasting and satisfactory service, and your near-by printer knows by experience whether our claims of superiority are well grounded or not.

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Booklets printed on Warren's Cameo always please. They look too good to be thrown away. Cameo gives to half-tones the depth and attractiveness of photogravures. Its velvety, lusterless surface — similar to old ivory — lends a dignity to the type pages that can not be surpassed.

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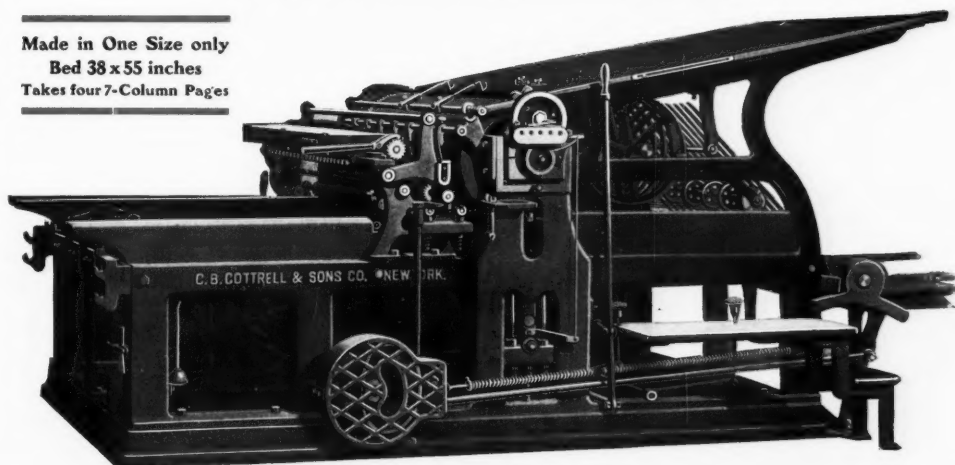
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In the Rapid Production of Newspapers,
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Made in One Size only
Bed 38 x 55 inches
Takes four 7-Column Pages



Install a No. 8 Cottrell Two-Revolution Two-Roller Press With Rear Reel Delivery

Which contains most of the special features that have made the regular Cottrell press a favorite beside some special features which specially adapt it to its intended purposes.

It is the style of Press used by the New England Newspaper Union, the Baltimore Newspaper Union and a great many of the better class of newspaper publishers in the smaller cities and towns throughout the country. Below is the way the New York Newspaper Union talks about it in "The Monthly Union."

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It is a pleasure to praise a good servant, animate or inanimate, and this is the answer as to why we stop our Cottrell Two-Revolution Two-Roller Press to pay it a compliment. It is a machine that knows how to behave itself and to give good service, because it is built on honor and the Cottrells put their best efforts and skill into it. We find it reliable, simple and easy to handle; it gives a rigid impression and a good register, and runs at a satisfactory speed.

It's Strong, Rapid, Quickly *and* Easily Handled

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Works:
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Set in Keystone's Ben. Franklin and Caslon Lightface with 20th Century Border—Part One. Printed on a No. 5 Cottrell

BUY PARAGON BRASS GALLEYS



MADE IN
ALL STANDARD
SIZES

SIZES AND PRICES

Newspaper Galleys

COLUMNS	SIZE INSIDE	PRICE
Single	3 1/2 x 23 3/4 inches	\$2 50
Single	3 1/2 x 15 1/2 inches	2 00
Single	3 1/2 x 11 1/2 inches	1 75
Medium	5 x 23 3/4 inches	2 75
Double	6 1/2 x 23 3/4 inches	3 00
Double	6 1/2 x 15 1/2 inches	2 50
Double	6 1/2 x 11 1/2 inches	2 25
Triple	8 1/2 x 23 3/4 inches	3 50
Four	10 1/2 x 23 3/4 inches	4 25
Five	13 x 23 3/4 inches	5 00
Six	15 x 23 3/4 inches	5 50
Seven	17 x 23 3/4 inches	6 25
Eight	19 x 23 3/4 inches	7 00

Job Galleys

SIZE INSIDE	PRICE	SIZE INSIDE	PRICE
6 x 10	\$2 00	12 x 18	\$4 00
8 1/2 x 13	2 50	14 x 21	4 75
9 x 14	2 75	15 x 22	5 25
10 x 16	3 25	18 x 25	7 00

Mailing Galleys

SIZE INSIDE	PRICE	SIZE INSIDE	PRICE
1 1/2 x 30 inches	\$3 00	7 1/2 x 23 3/4 inches	\$3 75
6 1/2 x 23 3/4 inches	3 50	10 x 23 3/4 inches	4 75

Linotype Galleys

15 ems or under			
8 inch	\$1 00	18 inch	\$1 50
12 inch	1 00	22 inch	1 50
16 inch	1 25	24 inch	1 50

For each additional em over 15 ems,
add 5 cents to the list price

Special Sizes

To estimate the Prices of Paragon Brass Galleys—sizes not listed—add inside width in inches and fractions, to one-half inside length in inches and fractions—multiply this sum by 20, point off two places and the result is the price of either Newspaper or Job Galley.

EXAMPLE:—For a galley measuring 9 1/2 x 23 3/4, take 9 1/2 (inside width) and add 11 1/4 (half inside length) which together make 21 1/4; multiply this by 20 and the result, \$4.22 1/2 would be the price of such a special galley.

For Mailing Galleys figure the same way but add 50 cents for closing ends.



THE ABOVE illustration of the PARAGON Brass Galley shows very clearly their superior construction. Our patent corner lock (shown in the upper right-hand corner) and the manner in which the sides are riveted to the bottom (not screwed on as others are) make these the most rigid and longest-wearing galleys on the market. Another feature which still further enhances their value to the printer is the peculiar shape of the sides (shown in the lower left-hand corner of the illustration). This projection or ridge at the top of the sides enables the workman to obtain an easy and firm hold when lifting the galley—a great saving in "pi" and the many delays arising therefrom

KEYSTONE TYPE FOUNDRY

Philadelphia
Detroit

New York
Atlanta

Chicago
San Francisco

Set in Keystone's Powell and Caslon Old Style with 18 Point Border No. 18019

Buckeye Covers

Single and Double Thick

We're running again! The Buckeye Cover car of progress was checked, but not stopped, by the recent flood. We lost some money and some manufactured stock—but not our ability to produce “economically effective” cover papers. We are now making and shipping Buckeye Covers as usual, and they are still the best you can buy at anywhere near the price, also *best regardless of price* for the great majority of cover jobs. The nearest dealer will fill your orders promptly.

Buckeye Covers are now made in 16 colors, 4 finishes and 4 weights, the latest additions to the line being the *Double Thick* and the *Ripple Finish*.

Phone your dealer for samples if you haven't already received them.



In our correspondence files, which were swept away during the inundation of our office, were hundreds of unanswered inquiries and requests for samples—*yours among them* if you wrote us recently.

If you have written us on any subject and received no reply, *please write again*, and your letter will have prompt attention.

THE BECKETT PAPER CO.

MAKERS OF GOOD PAPER
IN HAMILTON, OHIO, SINCE 1848

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BALTIMORE.....Dobler & Mudge.
BOSTON.....The Arnold-Roberts Co.
BUFFALO.....The Ailing & Cory Co.
CALGARY.....John Martin Paper Co.
CHATTANOOGA.....Archer Paper Co.
CHICAGO.....James White Paper Co.
J. W. Butler Paper Co.
The Chatfield & Woods Co.
CINCINNATI.....The Dism & Wing Paper Co.
The Whitaker Paper Co.
The Cin'tl Cordage & Pa. Co.
CLEVELAND.....The Union Paper & Twine Co.
The Central Ohio Paper Co.
COLUMBUS.....The Central Ohio Paper Co.
DALLAS, TEX.....Southwestern Paper Co.
DAYTON, OHIO.....The Keogh & Rike Paper Co.
DETROIT.....The Union Paper & Twine Co.
DES MOINES.....The Carpenter Paper Co.

DENVER.....The Peters Paper Co.
GRAND RAPIDS.....Central Michigan Paper Co.
HOUSTON, TEX.....Southwestern Paper Co.
INDIANAPOLIS.....C. P. Lesh Paper Co.
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MILWAUKEE.....The E. A. Bower Co.
Standard Paper Co.
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MONTREAL.....Howard Smith Paper Co., Ltd.
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NEW YORK.....Henry Lindenmeyr & Sons,
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OKLAHOMA CITY.....Western Newspaper Union
OMAHA.....The Carpenter Paper Co.
PHILADELPHIA.....Garrett-Buchanan Co.
The Ailing & Cory Co.
PITTSBURGH.....The Chatfield & Woods Co.
PORTLAND, ORE.....Pacific Paper Co.
RICHMOND, VA.....Richmond Paper Mfg. Co.
ROCHESTER.....The Ailing & Cory Co.
ST. LOUIS.....Graham Paper Co.
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Henry Lindenmeyr & Sons, London, England

WAGES

This wage I jingle in my hand
Is but one token small
Of what I've gained this busy week—
I cannot name them all.

Intangible these gainings are,
Though real enough to me:
Established, added to myself,
With sense of victory.

I've thought well on the work itself,
I gave it all my care:
I grew with it and it with me,
So well may I compare

It's help and worth to wage beside
This coin that buys my bread
And that one need the poorest crave—
A shelter for my head.

Q



The INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

TERMS: United States and Canada, \$3.00 a year, in advance. Foreign, \$3.85 a year.

Vol. 51

MAY, 1913

No. 2

Pete Fraser's Broadening Out

By BRUCE HARDY

Illustrations by John T. Nolf

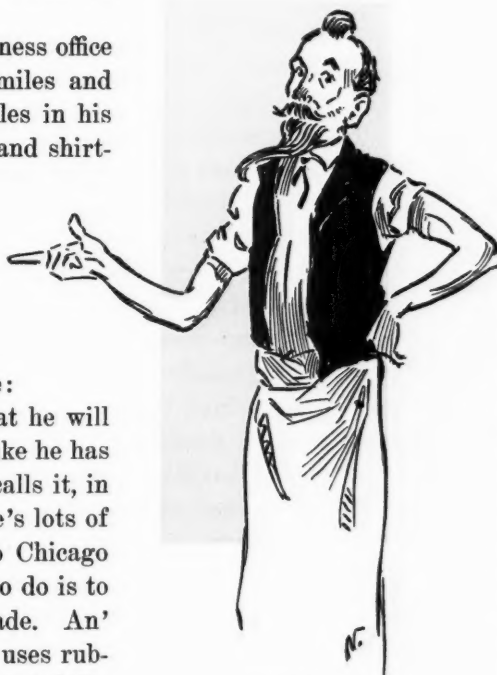
PETE FRASER, compositor, job-printer, poster-printer, pressman, artist, teamster, bricklayer, bookbinder, photographer, and ex-artilleryman (militia), carried a larger proportion of ego in his cosmos than falls to the lot of most mortals. Pete stood five feet four in his high-heeled shoes, walked with his toes out, and wore a beard that covered the top button of his vest. Pete was the factotum in the printing-shop of Samuel

Smiles, otherwise "Smiles' Quick Print."

We draw the curtain and disclose the business office of "Smiles' Quick Print." Mr. Samuel Smiles and Mr. Peter Fraser in consultation. Mr. Smiles in his shirtsleeves, Mr. Fraser in *his* shirtsleeves, and shirt-sleeves rolled to the shoulder, revealing a pair of long, hairy, monkeylike arms. Mr. Smiles is small, pink and pudgy, with high-arched, thick eyebrows, which give him an appearance of perpetual surprise.

Mr. Smiles regards his versatile employee doubtfully, and listens to his discourse:

"Yessir, Mr. Smiles; Doc. Biles says that he will give us his work right along if we can do it like he has been having it, with the raised letters as he calls it, in these here letter-heads and envelopes. There's lots of that kind of work, and though folks send to Chicago for it, we can do it right here. All we need to do is to broaden out a little, and we can git the trade. An' there's rubber stamps, too. Most everybody uses rubber stamps, and the more things we have to get folks started on, the more chance we have to catch all their trade. When a shop broadens out and has a grip on a lot of lines, there are just so many more places to catch on to and keep things going. I wuz thinkin' one time of startin' a few things on the side myself, but I says to myself I'm workin' for Mr.



"Broaden out."

Smiles, and when Doc. Biles, who has been doctorin' my folks for whiles away back, ast me if we did this kind of printin', I says 'sure,' an' he says that it would be more convenient to have it done here in town —"

Here Pete paused to clear his voice, and Mr. Smiles seized the opportunity to say:

"But this is steel-embossed engraving, and we will have to send out of town to have it done."



"We kin do that work jest as well right here as it can be done anywheres . . ."

Pete took the sheet of letter-paper in his hands, lightly felt of the embossed lettering with a soiled thumbnail that resembled nothing so much as a horn eggspoon, and looked on his employer with a side-long glance, and a confident smile — not a frank smile but a secret self-communing smile, intended to be viewed by his employer and impress him as secret and self-communing — the smile of a man who has grasped wisdom and holds it fast — the smile of a man who knows. Peter having comported his visage in this impressive way, said, "We kin do that work jest as

well right here as it kin be done anywheres in the country."

This slowly and confidently uttered assertion left Mr. Smiles looking, if possible, more surprised; and to his demand that Pete expound his mystery, that enterprising son of toil discoursed further and stated that at various times and places in his career he had noted processes in platemaking and printing, and by studies of certain works, and the purchase of certain secrets sold to him by adepts of unusual skill and uncommon repute, he was by reason of these sources of information in a position whereby at the venture of a very small outlay he could place in the power of Mr. Smiles an opportunity to broaden out his business to his exceeding profit and advantage.

Like a good many printers, Mr. Smiles had jogged along, making a living at the printing trade, advertising "Fine Job Printing — Reasonable Prices," sending out specimens of work from time to time as evidences of his taste and skill and of the taste and skill of his employees and regarding printing as a staple manufacture. His easy-going and self-confident methods began to show their result in a serious falling off in business, though cheaper prices and strenuous soliciting were resorted to in the effort to restore the balance of trade.

Pete Fraser, the versatile, who had achieved a post of distinction after a few months' employment with Mr. Smiles, warming up to the question of the house, argued that the way to save the day, or the business, was to "broaden out," and how far to broaden out Pete did not state, contenting himself with urging the broadening to begin with an amateur outfit for making zinc embossing plates, and another amateur outfit for making rubber stamps, though Pete did not refer to these devices for broadening out as amateur. Not at all. He believed them to be the means of breaking down the pretensions of superior experience and knowledge.

"Why, for this embossing," he said to his employer, "all I need is a few pieces of prepared zinc, a printing-frame, some bichromate of potash and ammonium, gelatin, a little dragon's-blood, and a little bronze. I know how to do the trick. That cupboard under the stairs will do fine for a darkroom. A few dollars will give us an outfit to do any amount of work."

Mr. Smiles was carried away by the confident assertions of his capable aid, and the order for supplies was sent in due course.

Peter was busy cleaning out the closet and fixing up a shelf or two. His interest in this work caused some delay in getting out a few jobs, and though this made Mr. Smiles a little uneasy, the prospect of being sufficient to himself in broadening out soothed his anxiety.

"When I git this thing going right," said Pete, "we'll make our own rollers, too. I got a receipt for rollers that beats any roller on the market, an' —"

"Well, well," said Mr. Smiles, hastily, "time enough for that. I don't want to get too many irons in the fire at once. There are a number of jobs coming in this afternoon, and we have to get them out on time. These broadening-out plans mustn't interfere with our regular work, you know, Fraser."

"Sure not. Aw, we'll just eat up that work, Mr. Smiles, when we get this stunt going."

Work began to come in better after a few days, but it did not get out as fast as it should, and Smiles found Pete tinkering under the stairs very often when he should have been at the press, but Pete always had a plausible excuse.

Smiles was uneasy; Pete was inclined to be surly.

The stuff for the embossing work arriving at this time created so much expectation that Mr. Smiles' uneasiness was banished and Peter's good humor and loquacity restored.

Dr. Biles's letter-head was set up and the type approved by him. Pete proved up the job on French folio and bronzed it. He sensitized his zinc plate, placed it in the printing-frame with the bronzed proof, exposed it to the light, inked it up, dusted it with dragon's-blood, heated it over an oil stove, and dusted and heated it again and again, and then began to work over it with a tuft of wet cotton. The lettering began to appear in a showing of clear zinc. Pete called upon Mr. Smiles to witness the development of the mystery. Mr. Smiles was suitably impressed, and Pete swabbed away and told wondrous stories of the things he had done in that line in the past. Mr. Smiles began to feel that he had indeed discovered a helpful genius, but



"Are the sheets all like this one?"

he could not fail to note that twenty minutes to a half-hour had elapsed since Pete had begun the swabbing.

Some of the resist began to come away at the edges of the letters. Pete regarded his work silently and intently, and then announced that he guessed the plate was a little overexposed. He'd better try another one. He did. The ink came away from this one quite freely, and showed no sign of the lettering. Pete said he had got turned around because his hand was a little out. The plate was underexposed. Try again. He did. This time Pete said would prove that the third time is the charm. But it was not much of a charm, as a letter showed here and there, and the ink absolutely refused to loosen. The ink and bronze on the proof were not quite opaque enough, said Pete.

Pete also said he would be something-or-othered if he would not make the blank, blank thing work this time and pulled a few more proofs in stiff ink and bronzed them carefully, with such success that just before quitting time he presented to Mr. Smiles' inspection an unetched plate showing the lettering in gleaming zinc, and Mr. Smiles said "very nice," and went home to cogitate on how much a fine art job of embossing would cost at six hours so far expended in making a start at it, and determined that it might be worked out by algebra, as arithmetic would not give a result.

Pete Fraser, bound to prove his point, worked that night — and the next night — on his problem, and, after a few days, submitted a sheet of Dr. Biles's letter-head in bronze-blue, embossed — that is, the embossing seemed to be hunting for the printing and the printing seemed to be trying to dodge the embossing and doing so with a considerable degree of success.

Pete did not submit the sheet to Mr. Smiles, but went to the customer first, for Pete had some doubts himself. Dr. Biles said "Ah, yes, yes. Er—Mr. Fraser, this is not—er—just what I—er—expected. Why did you punch these letters in this way? They look quite odd. The proof you showed me looked very nice, very nice indeed. Are the sheets all like this one?"

Pete said they were, and explained the beauties of embossing. But if there are any mortals who can get the processes of printing mixed up and misunderstood they are the average professional men, and so the more Pete explained the more bogged he became. But one thing Dr. Biles made clear, and that was that the plain printing would have suited him very well, at the less cost of course, but the embossing he considered to be a detriment.



"I prefer that you quit now."

However, he was perhaps somewhat to blame himself in not making himself clear, and if Mr. Fraser cared he would accept the work by giving him a receipt for his little account.

Pete had not expected this, and instead of explaining his position with regard to the job he mixed matters worse by refusing the Doctor's proposal — and the Doctor did some more mixing by refusing the work as not what he ordered.

Pete was tied up in hard knots by this time and began to flounder into fiction. He had Smiles to reckon with, and Smiles, he knew, had been keeping tab on the job, contrary to his usual custom. The hired man can always clean house when trouble comes too thick, and Pete soon made up his mind on his course of action.

"Doc. Biles won't take them letter-heads," he said to his employer in a casual way. Mr. Smiles expressed his surprise, and asked if the letter-heads were printed. "Sure, they're printed," said Pete in a tone just missing being insolent. "'N say, Mr. Smiles; guess I'll be quittin' here. There's no chanst for a man to broaden out in a little place like this, an'——"

"All right, all right, Fraser. No explanations necessary. Quite satisfactory to me if you want to quit. But I prefer that you quit now. Here is your money. Mary, call up Dr. Biles. Yes. This Dr. Biles? This is Smiles' Quick Print. There seems to be some mistake about your letter-heads. Yes. Yes. Quite so. Well, we can have no possible use for these heads unless to use them for scrap. You will take them for that price, the price of straight printing, as Mr. Fraser said?

"Mr. Fraser is not with us any more. What is that? You want to do things in a broad way? Well, Mr. Fraser is quite a broadener. Thank you. Good-by, Doctor."

Enterprise

*Weigh the story of thy action
With the danger of the task;
When you seek a novel venture,
Look and listen, think, then ask.*

*If the world has not already
Placed convenient to your hand
The means to help your purpose —
To aid your new demand.*

*The day has long time past and gone
When each man wrought alone
To meet his every need, and so
To-day 'tis clearly shown*

*That work is fitted to its place
Where best it can be done,
And wisdom seizes to its use
What makes success its own.*

The Literature of Typography

IV.—Text-books—*Continued*

By HENRY LEWIS BULLEN

THE present time may well be called "the day of machine composition," and the library of every printer should contain at least two or three books on this important subject. Those who desire to increase their knowledge of machine composition will find Thompson's works, "Correct Keyboard Fingering" (22 pages, 50 cents), and "The Mechanism of the Linotype" (206 pages, \$2) thorough and authoritative. The Mergenthaler Linotype Company publishes "Suggestions to Linotype Machinists" (126 pages, 25 cents), which is indispensable to users of the linotype. The Lanston Monotype Machine Company has recently issued a very comprehensive book relating to monotype composition, "The Monotype System" (294 pages, with several folding plates, \$1.50). There is also a commendable work by Legros, "Type Casting and Composing Machinery" (194 pages, with numerous plates), which is published by the Institution of Mechanical Engineers of London. The price of this book is believed to be about \$3.50 in this country.

A book on society printing deserves mention as being the only one of its kind. "Calling Cards and Their Use, Mourning Cards, Stationery and Its Proper Decoration" (66 pages, \$2.50) is the rather poor title of a useful book which gives the correct etiquette forms and phraseology for social occasions. The compiler is F. H. Smith, the Smith-McMillan Company, Monroe, Michigan. The only correct society printing is, of course, copperplate printing, but the typographer gets his share, and should aim to be as correct as possible, despite his incorrect and plebeian use of types. The American Type Founders Company, Jersey City, has issued an instructive pamphlet, "Correct Society Printing for Letterpress Printers" (16 pages), copies of which may be had gratis while they last. There is no good reason why the typographer should not be as correct in form as the copperplate printer.

For the pressroom, Gage's "Modern Presswork" (138 pages, \$2); "The American Manual of Presswork" (Oswald Publishing Company, 156 pages and numerous inserts, \$4); Thomas' "A Concise Manual of Platen Presswork" (31 pages, 25 cents); Trezise's "Imposition, a Handbook for Printers" (75 pages, \$1), and Sanford's "Manual of Color" (33 pages, \$1) are all good and supplement each other.

The printers who are thoroughly informed will have at least a general knowledge of the processes of electrotyping, stereotyping, process engraving, lettering, papermaking, bookbinding, and of printing-inks. The text-books relating to these allied arts are numerous enough, but for the printer the book deemed the best for each industry is recommended: Partridge's "Electrotyping" (213 pages, \$2); Partridge's "Stereotyping" (172 pages, \$2); Amstutz' "Handbook of Photoengraving" (440 pages, \$3); Brown's "Letters and Lettering" (214 pages, \$2.10); Watt's "The Art of Papermaking" (260 pages, about \$2.75); Hasluck's "Bookbinding" (160 pages, 54 cents); and Seymour's "Modern Printing Inks" (83 pages, \$2.10).

There are numerous works on punctuation. Having examined many, the writer is not conscious of having learned anything in the process; nevertheless, correct punctuation is nearly as essential as correct spelling. Punctuation is for making meanings clear. Close punctuation disjoins ideas. Perhaps the better practice is to use as few points as possible consistent with conveying the thought lucidly, and Teall's "Punctuation, with Chapters on Hyphenization, Capitalization and Spelling" (193 pages, \$1.10) is the most practical work conforming to that theory.

There are several works on the cost question, generally ventilating personal theories. The student is recommended to avail himself of the patriotic work of the Printers' Cost Commission, and study the simple papers embodying the Standard Uniform Cost-finding System (which are procurable at small price from any employing printers' organization) before entering upon the confusing study of cost-finding theories advanced in various works advertised in THE INLAND PRINTER under the head of "Books and Utilities." The Standard Uniform Cost-finding System is probably not infallible, but it has proved to be effective in a great many printing plants. A valuable book to use in checking up results of any cost system is Ramaley's "Employing Printers' Price List for Job Printing and Binding" (144 pages, \$1.50). David Ramaley has issued ten editions of this work, and thereby put thousands of extra dollars of net profits in the pockets of those who have used it.

This article was written near a cabinet containing the most complete collection ever assembled, of printers' text-books in all languages, numbering nearly five hundred, commencing in 1529, and including all now in print. There are several current text-books in English not mentioned here, because after diligent examination those mentioned are recommended as being more reliable and instructive. Those not mentioned here rarely contain any information not found in the recommended works. All the books recommended here may be purchased from THE INLAND PRINTER. That fact, of course, has nothing to do with the recommendation, because THE INLAND PRINTER also sells the books not recommended, having been the principal means in America of circulating all text-books relating to printing and its allied arts. Since 1883 it has discriminated against but one text-book, and that is the book of three hundred inaccuracies. The printer who reads or acquires the text-books recommended here will have the best our language affords for the uses of the present period. After these have been mentally digested their owners will add minor works dealing with special details of the craft, or may take a collector's pleasure in acquiring the books not specifically recommended for the purpose of comparison, and forming their own estimates of their value. All such books are listed in a catalogue printed by THE INLAND PRINTER and mailed on request.

Warrant for departing from the rule of this article to mention only books "in print" may be found in the unique character and value of two masterly works by the distinguished printer-artist, John F. Earhart, now in the "out-of-print" and rare-book class. "The Color Printer" (170 and 90 color pages), originally published at \$15, is now sold for about and well worth \$30, when procurable. For the typographic printer this work solves at sight all the problems of color-printing. It was published in 1892, when color-process printing was known only to a very few pioneers, and therefore is silent on that phase of color-printing. The execution

of the book is (writing advisedly) perfect. It was a work of such labor that it is safe to predict that it will have no successors in its field. "The Harmonizer" (7 pages and 239 color harmonies) is a companion work to "The Color Printer," demonstrating the effect of all ink colors on a great variety of colored papers. It is worth about \$6, and is another monument to Mr. Earhart's patience and complete knowledge of colors. Mr. Earhart, as the writer knows through a fortunate acquaintance with him, is one of the few men who think in colors to the extent of "seeing" colors with eyes shut, just as Beethoven "heard" the music of the notes of the master works he composed during the period of his total deafness. It is doubtful if any other printer ever had this wonderful mental vision of color. Books on color offered to printers impress us all with their profundities and ingenious theories; but try as one may, scarce a grain of practical knowledge is derivable from a mountain of verbiage. Earhart, who is acquainted with the whole literature of color and is a distinguished painter in oils, offers the humble printer no far-fetched theorems, but simply demonstrates conclusively and liberally, and multiplies tested formulas. THE INLAND PRINTER has occasionally one or more of these books for sale.

The next article of this series will deal with typographic text-books from the historic and collector's point of view.

Gothic Capital Letters

By WILLIAMS WELCH

Signal Corps, War Department

T

HE Gothic¹ alphabet is distinguished by having all lines equally wide, square-cut, and without serifs across their ends.

These letters are simple, bold and legible, but they have not been brought so near to perfection or to one fixed standard as the roman or the italic. The best examples vary slightly from each other in the weight of lines (face) and in the relation of width to height of the letters. This causes some uncertainty in distinguishing between an alphabet which is exactly normal and one which is very slightly bold-faced, light, condensed or expanded. The deviations are due mainly to the fact that the sole criterion of excellence for this alphabet is not always the esthetic factor. These letters are usually selected when the greatest degree of legibility possible is the chief requisite. The attempt is then made to construct and space every letter so that the words formed will attract marked attention, and can be read under the most unfavorable conditions.

Legibility and harmony in an alphabet are factors which are conflicting and opposing. One requires distinct and conspicuous letters, and the other those which are uniform, graceful and symmetrical. When one idea becomes dominant, the other is suppressed, and efforts to balance the two result in an unstable compromise. Unless the letters are intended for a definite purpose and some one standard of

¹ The American name for this style of printing type. An early form of black-face and pointed letters is called Gothic also.

excellence is decided upon and adhered to, it is not possible to decide which of the existing alphabets is the best, or to construct one which is exactly normal or which can be regarded as actually correct.

It is possible to determine experimentally and with certainty which of two letters can be distinguished the more readily. This subject has been investigated far enough by Clark University¹ to indicate that the Gothic small letters are the most legible of the existing styles of type occupying an equal space. The legibility of type is being

COMPARATIVE WIDTHS OF GOTHIC CAPITAL LETTERS

	A	B	C	D	E	F	G	H	I	J	K	L	M
Inland Type Foundry	86	77	93	83	72	72	90	83	10	62	82	74	100
American Type Founders Co.	88	78	85	83	72	69	88	83	10	53	80	66	100
Chicago Type Foundry	87	75	90	80	67	65	90	75	12	60	82	67	95
U. S. Government Printing Office	84	77	92	80	72	70	91	77	10	61	80	71	95
U. S. Coast Survey Standard	87	80	90	87	76	68	91	80	14	65	81	66	92
U. S. Naval Academy, Instructor	97	77	80	77	75	70	85	77	13	55	77	70	97
Practical Lettering, Thos. F. Meinhardt	90	80	78	80	73	71	80	80	17	64	80	72	93
Modern Lettering, William Heyney	91	75	80	77	70	69	82	75	16	72	85	71	99
Plain Lettering, Henry S. Jacoby	100	83	87	87	83	79	91	83	9	67	92	75	108
Book of Alphabets, Dick & Fitzgerald	89	75	96	85	75	70	94	80	16	59	94	75	101
AVERAGE	90	78	87	82	74	70	88	79	12.7	62	83	71	98
	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
Inland Type Foundry	80	89	76	89	76	80	78	80	84	134	88	87	80
American Type Founders Co.	80	90	71	90	78	80	77	78	86	130	85	85	77
Chicago Type Foundry	75	94	70	94	75	80	87	75	75	124	95	82	70
U. S. Government Printing Office	73	95	71	95	75	71	80	78	77	130	75	82	80
U. S. Coast Survey Standard	77	91	72	91	73	80	85	80	85	124	92	84	77
U. S. Naval Academy, Instructor	80	85	77	85	75	77	80	75	87	135	87	92	77
Practical Lettering, Thos. F. Meinhardt	76	82	77	82	80	79	81	77	90	125	88	88	79
Modern Lettering, William Heyney	78	86	75	86	76	81	80	78	84	116	100	97	89
Plain Lettering, Henry S. Jacoby	83	92	79	92	83	83	92	83	92	142	100	92	83
Book of Alphabets, Dick & Fitzgerald	85	99	71	96	82	85	96	78	87	143	94	92	75
AVERAGE	79	90	74	90	77	80	84	78	85	130	90	88	79

FIG. 1.

investigated further, but it is not yet known what width of lines (face), variants of certain letters, relative proportions of width to height, and spacing interval between them will give the maximum degree of legibility when the letters are read under various unfavorable conditions.²

The most elegantly proportioned and ornamental alphabet can be created by forming "composite" letters from a large number of examples which are most pleasing in their appearance. When they are selected from widely different sources it is

¹ "The Relative Legibility of Different Faces of Printing Type," by Barbara Elizabeth Roethlein, 1912.

² They are tested by attempting to read them when placed at a distance, made very small, exposed but an instant, placed in a dim light, poorly printed on inferior paper, kept in motion, or examined by persons with defective eyesight. These different tests do not give exactly the same results.

reasonably safe to assume that the alphabet made from them is very nearly normal, and it is also a correct standard where beauty remains the criterion of excellence regardless of legibility. An alphabet formed in this way determines the relative width of all the letters throughout, and they may then be condensed or expanded slightly to make them more legible.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

FIG. 2.

The table shown in Fig. 1 gives the percentage of width to height of the letters in ten excellent examples.

In these alphabets the stem (letter I) varies from one-eleventh (9 per cent) to one-sixth (17 per cent) of its height, with the average one-eighth. The width of the letter H¹ varies from three-fourths (75 per cent) to five-sixths (83 per cent) of its height, with the average four-fifths.

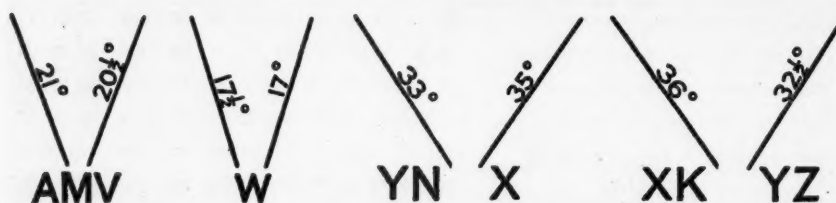


FIG. 3.

The width of each letter in Fig. 2 is the average shown in the table (Fig. 1).

Their outlines are derived by finding the mean or average outline of the same letter from several first-class alphabets. For example: The angles of ten Ks were measured. The upper one varied from 39° to 51° from the vertical with a mean of 45°, and the lower one from 29° to 44° with a mean of 36°. The angles of all the others are shown in Fig. 3.

Where distinct variants occur in any detail of a letter, as in R, the one occurring most frequently has been preferred.

¹ The letter H is typical or representative of the average size of all the letters in the complete alphabet.

There are a few optical deceptions in this alphabet which are overcome to make the letters correct. They are as follows:

The left side of H, M and N are the only vertical lines. J and the right side of N are inclined nearly one and one-half degrees, and all the other letters nearly three-fourths a degree to the left. This makes them appear to stand exactly vertical.

The circular letters C, G, O, Q and S are made nearly four per cent higher than the others, or they appear too small.

WIDTHS AND SPACING OF GOTHIC CAPITAL LETTERS

5 A 5 90	24 B 14 78	7 C 5 87	22 D 8 82	22 E 4 74	22 F 0 70	7 G 9 88	22 H 22 79	21 I 21 12½
0 J 21 62	23 K 4 83	21 L 0 70	26 M 26 98	22 N 22 79	7 O 7 90	22 P 4 74	7 Q 7 90	24 R 17 77
13 S 12 80	1 T 1 84	18 U 18 78	6 V 6 85	10 W 10 130	5 X 5 90	1 Y 1 88	12 Z 10 78	9 & 10 94

FIG. 4.

Letters like B and S, which have their upper and lower parts almost alike, are made broader at the base, and the middle is raised slightly or they appear top-heavy. The bottom horizontal lines of B, D, E, S and Z are very slightly heavier than those at the top or they appear to be too light.

All the vertical portions of the letters are about one and one-half per cent heavier than the bottom horizontal portions, and about three per cent heavier than those at the top, to make all the lines appear uniform in width.

The two lines forming X have a slight off-set where they cross, and the two horizontal lines of Z are bent in slightly or they do not appear to be straight.

A 6	B 7	C 6	D 7	E 6	F 5	G 6	H 7	I 3
J 5	K 7	L 5	M 9	N 7	O 6	P 6	Q 6	R 7
S 6	T 5	U 7	V 6	W 6	X 6	Y 5	Z 6	SPACE 3

FIG. 5.

The spacing interval between the letters, when they form words, affects their appearance as much or more than their proportions and outlines. They must be spaced so uniformly that no two will appear to stand closer together or farther apart than any other two, and the amount of black and white must also be evenly distributed so that no thin places of light or thick clusters of black will appear anywhere in any part of a word. If the straight, vertical letters, like HIL, are brought closer together than the interval of three-sevenths (43 per cent) of their height, LJ, FT and TY must be reduced in width or they will either overlap or be left too far apart for the others.

Fig. 4 gives the spacing on both sides of each letter throughout the alphabet.

The value given on the right of one letter is added to that given on the left of the one which follows it in a word. (The unit, in which the values are given, is 1:100 of the height of the letters.) The width of the spacing interval is three-sevenths of the height between two straight vertical letters. It can be increased or diminished, without disturbing the uniformity of the spacing, if the same unit is added to it between all the letters, or subtracted from it between them all throughout; but if two

GOTHIC LETTERS

FIG. 6.

letters, like LA, are brought closer together than this, one or both must be reduced in width.

There are two other methods for spacing letters which are much quicker than this, and give results but slightly different. By one method a unit of measure is taken which is equal to one-sixth ($\frac{1}{6}$) the height of the letters. With it the entire width of each letter, including the spacing on both sides, is measured off. The widths required for each are shown in Fig. 5.

Vertical lines are then drawn through these points of division, and the letters sketched in between them as shown in Fig. 6.

A B C D E F G H I
4 5 4 5 4 3 4 6 1
J K L M N O P Q R
3 5 3 7 6 4 4 4 5
S T U V W X Y Z &
4 3 5 4 7 4 3 4 5

FIG. 7.

The other method is the one employed where a word is to be made quite long by placing all the letters far apart. By it all the spacing intervals are made exactly the same throughout; but the letters are placed between vertical enclosing lines. The widths between these lines vary for the different letters as shown in Fig. 7.

These lines are excellent guides for drawing the letters. The unit or measure is one-seventh ($\frac{1}{7}$) the height of the letters. The spacing interval may be any width between the letters which is not too close.

Whether the letters should stand quite close together or far apart, and whether any one interval is actually more beautiful than another, is uncertain. In both sign-painting and type the Gothic letters are often condensed slightly and usually appear to be crowded rather close together to save space. For this reason it is doubtful if the average spacing interval, found by measuring a very large number of examples, would be exactly normal, most legible, or would produce the most pleasing effect.

An interval which gives the appearance of great uniformity and produces a most pleasing effect is equal to the space which is on the inside of the letter H (55 per cent of its height).

It is thought to be about the worst one for legibility for the reason that when the average space on the inside of the letters (counters) is equal to the average space between them, there is a tendency for them to appear to break in two and to blend adjacent halves. There is evidently some one spacing interval at which the letters can be distinguished most readily. This interval is one of the important factors or determinants of legibility, but it has not yet been ascertained.¹

When letters are slanted, the same widths and spacing are used as when they are vertical. The slant must always be enough to show clearly that they were not intended to be vertical. It is usually about 15°. Slanting letters are much easier to draw than those which are vertical, but they are slightly less legible.

The author is endeavoring to prepare for the readers of THE INLAND PRINTER an article on the legibility of the alphabet, and he would greatly appreciate any data on that subject which they will be kind enough to send him,

The Printing-Office as a Vocational School

By W. H. WRIGHT

THE educational opportunities afforded one who is favored with a position in a print-shop are not to be looked upon lightly. Of all the vocations, it is doubtful if any offer such advantages in theory and practice, and along such broad lines, developing knowledge which can be used as a fundamental if change of employment is afterward decided upon. The writer knows of one who had little opportunity to gain an education, leaving school at the age of twelve and afterward working in a bindery. A position in a printing-office was accepted, and a few years' employment qualified this person to receive many advances, both in wages and the gratification of ascending to a higher plane — the good graces of employer and a self-satisfaction. Besides this the social position of this pupil was greatly enhanced, being able to hold the highest office in an organization, preside with dignity, and to present a most ably written paper.

The advantages of "earning while learning" are manifold. It enables the person of limited means to be honorably employed, meet current expenses, and, if ambitious, find within the walls of learning a steady position with remuneration com-

¹ Some incomplete tests by the author indicated that the width of the stem should be about 18 per cent of its height, the letter H about 80 per cent, O about 95 per cent, and the spacing interval between H and H about 40 per cent of the height of the letters.

mensurate with accomplishment, not relying upon the professor to fulfil the usual proffer of a guaranteed position.

In considering the curriculum of a printing-course, there are many phases pointing to mental development. We have the primary, intermediate and advanced in writing, speaking, drawing, mathematics, art in color and form, and in promoting psychophysics — the latter in relation to ad. designing and writing. It is doubtful if any other calling so fully cultivates the five senses and at the same time enables one to command all trades as does the art of all arts, around which encircle all other branches of industry and art. To realize the power of the press we have but to think for a moment what would occur if the printing-press were to cease operations, even for a brief twenty-four hours. The student of printing should consider the multiplied advantages of his practically applied knowledge, and press onward to greater achievement.

The points in favor of the student over his employer-tutor should be realized, and not taken advantage of too quickly to the detriment of the latter; for while much may be done for the employer in a helpful way, still greater value accrues to the student-employee. The training given is the imparting of knowledge gained by years of toil, possibly the result of slow plodding in the face of competition, or at least during years when the present facilities did not admit of such ease in the production of printing.

Besides the intellectual and remunerative attractions incident to the calling there is an innate fascination once the mind takes hold. There is an oft-quoted saying — "Once a printer, always a printer!" and this is true, not because a printer is not fitted for anything else, but manifestly because the true printer takes a pardonable pride in being a creative force. He can survey the perfect whole of accomplishment and say he is its first chapter — Genesis. The worth-while printer cultivates the power of observation to a marvelous degree and ever seeks to work out an improvement, usually succeeding because his sixth — intuitive — sense is auxiliary to his cultivated five.

In choosing a vocation the question "Does this give me the broadest training, mentally and otherwise, and admit of fair compensation?" should be seriously considered. Printing forms a most favorable reply to the query, and it is recommended to those who aim high in the walks of life and wish to studiously apply themselves to a vocation which has marked the pathway of so many who now figure prominently in world affairs.

Education

By F. M. CRAWFORD

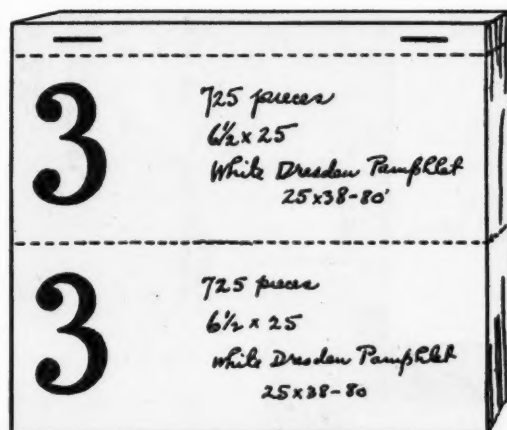
It makes little difference what the trade, business, or branch of learning, in mechanical labor, or intellectual effort, the educated man is always superior to the common laborer. One who is in the habit of applying his powers in the right way will carry system into any occupation, and it will help him as much to handle a rope as to write a poem.

Making Use of Stock Off-cuts

By DORR KIMBALL

IN any shop the off-cuts from stock are a valuable item, but under the usual conditions not much benefit is derived from this by-product. The stockcutter usually intends to save pieces which are large enough for possible future use, and generally has a special bin or shelf where he stores these odds and ends. If a salesman wishes to utilize some of these off-cuts he hunts up the stockman and together they go through the available lots. In this way the stock gets pretty ragged-looking after a time and there is no attempt at systematic order in the storing or arrangement on the shelves. Very little time would be required to maintain a system which would keep these pieces in order, and the saving which would result would more than pay for the extra cost of labor.

The main requirement for using these off-cuts to advantage is that the supply on hand be available to all the salesmen whenever a new job is being entered. To secure this advantage, and also to provide for the orderly storing of lots of off-cuts, the following plan has been put in operation, with considerable success.



Labels for keeping a record of off-cuts.

The stockman was provided with labels prepared in duplicate. One of these labels he attached to the package of off-cuts. The other he attached to a sample sheet of the stock and sent to the office. These labels, as shown in the illustration, bore a large number and a blank for a description and number of sheets in the package. These labels were

prepared with rubber-stamp figures, perforated and made up into tabs, arranged with number one on top and consecutive numbers below.

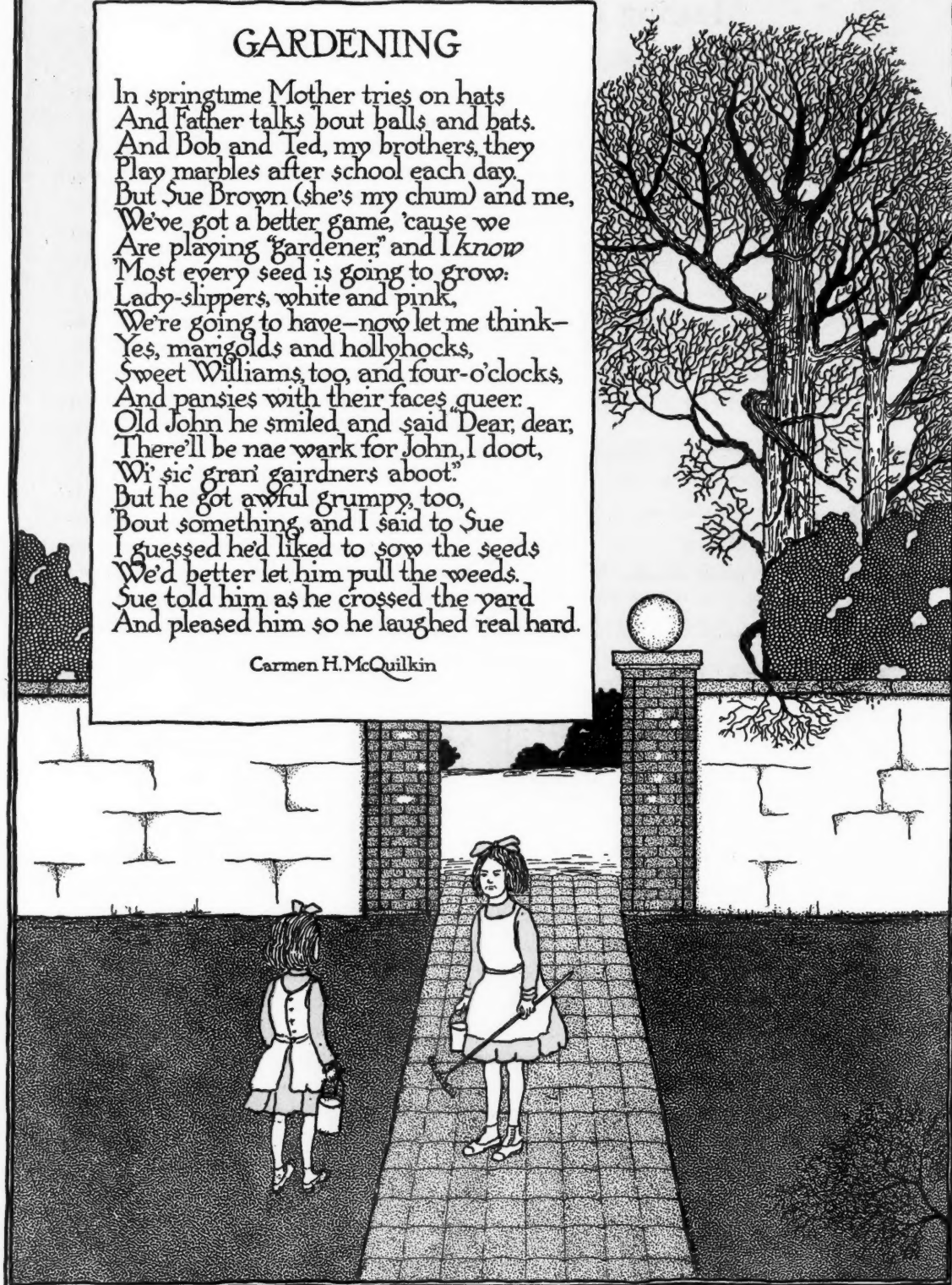
Shelves were assigned in the stockroom for these packages of off-cuts, and the stockman took care to arrange the packages in consecutive order, with the labels in plain sight. Whenever the last position on the shelves was occupied by a new lot the whole supply of packages was rearranged so as to utilize the spaces left free by used packages, the consecutive order of numbering being maintained.

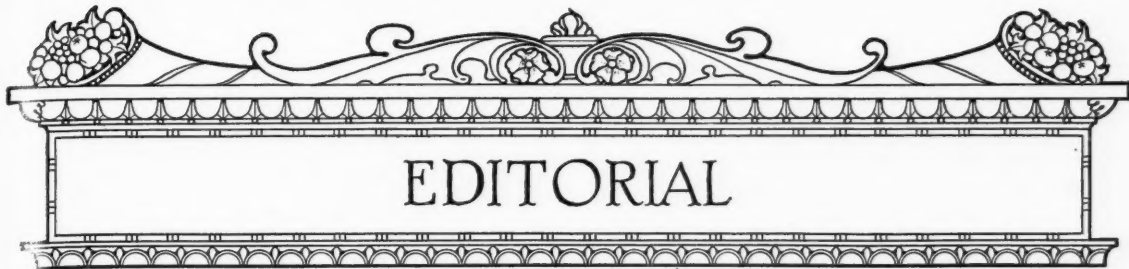
The labeled sample of stock in the office was kept in a loose-leaf holder, which was accessible to the salesmen at all times. Whenever some of the off-cuts were requisitioned on a job, the number of sheets, the job number and the remaining sheets on hand were all noted on the label. If all of any one lot was requisitioned the sample was taken out of the holder and sent to the stockroom with the job-ticket. In this way the sample file in the office was always up to date, and all particulars about off-cuts on hand could readily be ascertained without bothering the stockman or taking the time to go through the "junk heap."

GARDENING

In springtime Mother tries on hats
And Father talks bout balls and bats.
And Bob and Ted, my brothers, they
Play marbles after school each day.
But Sue Brown (she's my chum) and me,
We've got a better game, 'cause we
Are playing "gardener," and I know
Most every seed is going to grow:
Lady-slippers, white and pink,
We're going to have—now let me think—
Yes, marigolds and hollyhocks,
Sweet Williams, too, and four-o'clocks,
And pansies with their faces queer.
Old John he smiled and said Dear, dear,
There'll be nae wark for John, I doot,
Wi' sic grani gairdners about.
But he got awful grumpy, too,
Bout something, and I said to Sue
I guessed hed liked to sow the seeds
We'd better let him pull the weeds.
Sue told him as he crossed the yard
And pleased him so he laughed real hard.

Carmen H. McQuilkin





"EXPERIENCE keeps a dear school," said Franklin and added caustically, "but fools will learn in no other, and scarce in that; for it is true, we may give advice, but we can not give conduct." Manual training in the schools, printing, etc., to give the pupils "experience," to teach them how to spell, and so on, appears to come under the head of the expensive experiences for teacher, pupil and public.

RECOURSE to instruction in the industries in order to make the value of the three R's more apparent to the school children is a confession of the ineptitude of teachers to make their teaching interesting as well as instructive. But the fault is not with the teachers, for the reward held out to them is so meager that they themselves can not develop to their proper stature in the hurry-up atmosphere of this progressive age.

THE theory that children should be taught to use their hands as well as their heads in school is the genesis of the manual-training fad in public schools. But the fact is apparent that children learn how to use their hands amply well in their various games, and there are very few boys who are not delighted to have a chance at carpentering, etc., as a recreation. Why burden the short school life with extraneous things, and fail in the vital things that make for education by following illusive theories?

THE law of resistance holds good in education as it does in nature. Unused, unexercised functions degenerate. Resistance develops and establishes. Education is not altogether a matter of acquiring knowledge but a matter of developing application, resolution and enthusiasm, and making character. The old saying that there is no royal road to learning is appreciated only after opportunity has passed. The inculcation of an enthusiasm for "doing things" is the first step in education. The *New York Tribune* notes that a rural school in Oregon gives credits to the children for "chores" done about the home, and that a teacher in the Erasmus Hall High School is giving his pupils credits for doing the family marketing. These

utilitarian, practical, vocational phases of education really belong in the home; but just as the Sunday-school has robbed the home of religious training, so the common school is tending to rob the home of its function of character building.

VOCATIONAL training is now the order of the day in the public schools, and the art and mystery of printing has been seized upon as one of the most desirable of the industries through which to train the mind and hand at one and the same time. Curiously enough the efforts that practical printers are making in supplemental trade education are in the other direction from that advocated by the pedagogs. Long years of experimenting have shown to the printers that there is a great and unnecessary waste in teaching the *art* of typography by a method which requires letters to be picked up in the form of type, placed in a stick, spaced, justified, and proved in a printing-press. For the purposes of multiplying copies of any piece of literature, this procedure justifies itself, but for the education of the individual pupil it is wasteful of time, extravagant, and a reversion of educational principles. The I. T. U. Course of Supplemental Education in Printing uses in the main, a drawing-board, paper and pencil, and the efficiency of these means for the pupil to work out his exercises has been proven conclusively. The public schools are working at a method which the printing trade has found of little value and has thrown away. The ability to set type is acquirable by any intelligent boy or girl in a very few days, but an appreciation of words, spelling, grammar and rhetoric—English, in short—may take a very, very long time, and much longer if filtered through the clumsy, slow and expensive method of typesetting for the expression of the individual.

The Man with the Abacus.

In a Chinese laundry the other day an oriental accountant was busy with the abacus, multiplying, adding and subtracting, and recording his results in the mysterious symbols that are familiar to us on tea chests and laundry tickets. A punctilious courtesy and consideration carefully observed for

a considerable period had obtained for us the laundryman's smiling friendliness, and so we ventured to ask him why he still used so ancient and clumsy a method of calculation as the abacus. Our question had something absurdly funny in it to the mind of our Chinese cost-finder; his bland smile irrupted into mirthful wrinkles, and hearty chuckles, as with head shaking from side to side he rapidly changed the wooden marbles on the wires. No answer came—the joke was too good. The Chinaman is making money, mostly by frugality. Dawn sees him at his work, and no matter how late the hour at night, his laundry is lit and he and his fellows are busy, starching and ironing and clucking gutturally to each other. He takes no part, comparatively, in the citizenship of the municipality; and yet he is a worthy person and, as occasion offers, he is charitable, and many times generously so. But a mysterious adherence to medieval methods and ideas bars him from all that we recognize as a desirable citizen, so far as taking upon oneself all the duties and practices of citizenship is concerned. And the unthinking say this is because he is a Chinaman. Yet how very many printers are in their way as set and reactionary in their views as the man with the abacus. They may be making money, but they are making it in the hardest possible way—and the economic forces which are at work, though they may seem funny now to those well-satisfied ones, will demand a reckoning in figures which the abacus will be too small to calculate.

The Picture-title Contest.

The picture-title contests which are a feature of THE INLAND PRINTER appear to be serving an inspirational purpose. The artist, John T. Nolf, is a practical printer, and the mind which conceives the exalted ideas, and the skill which presents them so truthfully and vigorously assuredly inspire ambition and the spirit of emulation. Elsewhere we give space to letters received in answer to the announcement in the February number, and probably no more healthful sign of the awakening of printerdom can be shown than the large number of answers to this contest. The picture has been studied over, and the reflections which have arisen in the minds of these thoughtful ones can not fail to have been thoughts of aspiration, of high ideals. "What is a picture?" is a question that has been asked at various times. The answers sometimes are to the effect that a picture is the expression of an emotion draped upon a subject. While the attention of the public has been strongly excited by the exhibition of the post-impressionists and cubists in New York and Chi-

cago, no one need wear a worried expression in the fear that the inspiration of true art is in danger. The sage of the *Outlook* declares that the exhibitions mentioned show a recrudescence of the primitive, intimating that a Navajo blanket may have meanings, such as a man going up stairs, or up an alley. American painters are producing good and sincere work, but they are not patronized by the public. As a rule the American citizen of limited means buys trash to hang on his walls, but compensates for this by striving to achieve the dignity of an oriental rug; and oriental rugs on the floor and inartistic pictures on the walls are the indications of a mind working in the wrong direction. Really good paintings, paintings that will never grow old, paintings that give pleasure, always are within the reach of the American of very moderate means. In a strictly utilitarian sense let it be known that nothing furnishes a room so cheaply as a few good pictures. Let the furniture be never so sparse, the pictures will redeem the whole, and give the room character and a pleasant atmosphere. We have digressed a little in this note, but not so much as may seem on the surface, for if we are to have good art in printing our senses will be stimulated to that end by associating with good art.

The Changes in the Tariff.

Excepting placing typesetting machines and news-print paper on the free list, the proposed tariff changes do not appear to be of such a nature as will materially affect the printing industry. As the leading composing machines are American inventions and productions, enjoying the protection of our patent laws, we doubt whether there will be a reduction in price resulting from the elimination of the tariff impost. If a reduction should come it will spring from other causes. The news-print feature will probably open the way for foreign-made paper and the resultant tendency will be toward lower prices, but time alone will tell whether the drop will be great enough to be of material assistance to the buyer of small quantities. There can be no question but the change will prove of immense advantage to publishers of daily papers with large circulations.

The other changes would seem to indicate that the House tariff-menders were convinced the printing industry was not one of those in which competition had been stifled. At one time we were concerned about the possible direct effect of tariff changes. Our anxiety subsided when we were assured Mr. Underwood and his colleagues did not intend to seriously disturb rates affecting industries in which competition prevails.

Giving the statesmen credit for being honest

in their assertions, we felt that the most cursory investigation would prove to them that fierce competition was an outstanding feature of the industry.

President Wilson on Postal Rates.

Lest some statesmen may forget, let us keep shining brightly in our minds the fact that before he was elected to the presidency, Mr. Wilson said:

"A tax upon the business of the more widely circulated magazines and periodicals would be a tax upon their means of living and performing their functions. They obtain their circulation by their direct appeal to the popular thought. Their circulation attracts advertisers. Their advertisements enable them to pay their writers and to enlarge their enterprise and influence.

"This proposed new postal rate would be a direct tax, and a very serious one, upon the formation and expression of opinion—its most deliberate formation and expression—just at a time when opinion is concerning itself most actively and effectively with the deepest problems of our politics and our social life. To make such a change, whatever its intentions in the minds of those who proposed it, would be to attack and embarrass the free processes of opinion."

That covers all phases of the postoffice question. Rates, methods of shipment and other details are all secondary to the proper stimulation of the public mind.

Printing Exhibitions.

At the time of going to press the National Printing and Advertising Exposition is opening its doors in New York. Under the experienced management of Mr. Harry A. Cochrane this exhibition has secured coöperation from nearly every department of the industries it aims to serve. The exhibition features are of more intensive interest from the fact the exhibition scheme contemplates a series of lectures and discussions of distinctly topical character, and in this way are living, acting exemplifications of the work of the ideal trade publication. Printing is the substitute for personal contact, and for nearly a third of a century THE INLAND PRINTER has held a convention each month, reversing the order of the stock convention and going to the individual instead of the individual coming to the convention.

Up to the time THE INLAND PRINTER came into existence, October, 1883, the history of printing-trade publications was a history of disaster; but working along the line of service rather than personal and individual editorial preferences, THE INLAND PRINTER marked a new era in trade journalism, and it is no little gratification to note its evident influence in its contemporaries, all doing

meritorious work in extending the influence of the trade press in the printing field. The beautiful expositions of work in the *Printing Art*, and the *Graphic Arts*; the alert timeliness of the expositions of current effort in the *American Printer* and the *Canadian Printer and Publisher*, the newsy gossip of the *Printing Trade News*, not forgetting our far-off friend doing yeoman's service on the Pacific coast, the *Pacific Printer*, all these have been stimulated to service by THE INLAND PRINTER, though each has found its opportunities in a character of service more or less distinctive.

The service that an exposition such as the National Printing and Advertising Exposition renders is measured by the extent that the service is used by the individual. Just so far as the visitor notes and records his observations for future use, just so far will the exposition be valuable to him; and according to the number of men who make the occasion one of patient observation and study will the exposition be profitable to the exhibitors who have spent time and money in exploiting the service, material and machinery they have to offer to the trade. So with the trade press, THE INLAND PRINTER and its contemporaries—they are here to render a service, they are rendering invaluable services, and while their support has been good, that support has been and is more or less perfunctory. There is a need for better, more skilled men in the printing trade; and it is observable that the best men are the men who read the trade papers. The employing printer will be doing himself and the printing trade a distinct service if he gives a little thought to this fact and endeavors to encourage as far as possible the diligent study of the trade literature by his employees, for this literature is the living, moving force of the hour, stimulating and developing the individual and bringing to the minds of men clearer and ever clearer the dominant truth that in a community of interest lies the hope of the printing trades to peace and prosperity for all workers, employers, and employees.

THOUGHTS FOR WORKERS.

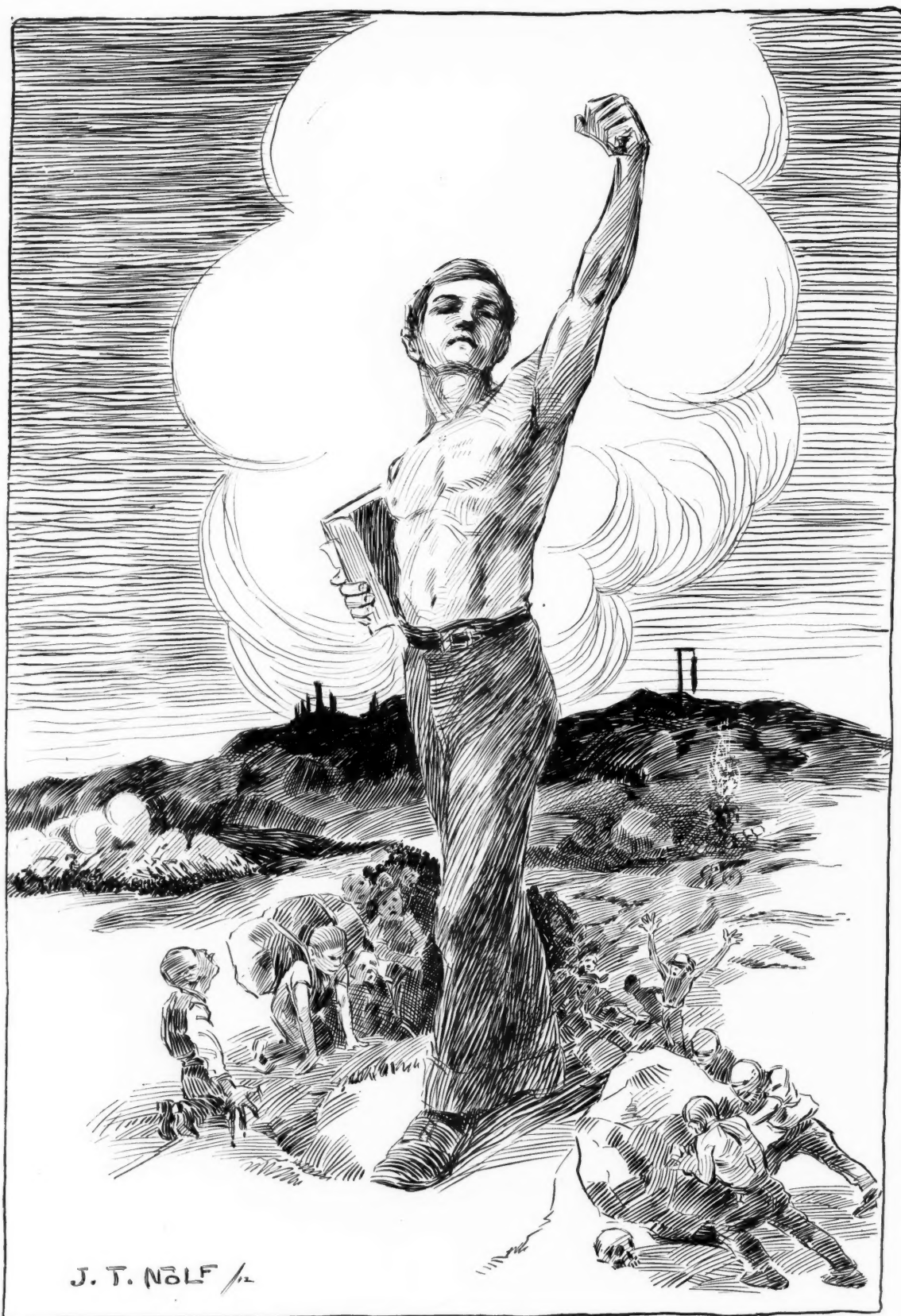
The question of time and capital is small compared with efficiency. These are days of doing things as well as you know how.

The time has passed when a man can look at his business in a small way. This is an era for doing things in a large way and taking a broad outlook on all things.

Money has little value compared with the joy of building up a great business and a strong career.

Remember that it takes a great man to be kind under all circumstances, and a wise man not to submit to being made a fool of under any circumstances.

Remember that you are heir of all the ages, and make the experience of those who have paved the way count.—*John Trainor, in Modern Methods.*



"BUSINESS EQUIPMENT."

Title furnished by Vernon Nickless, Business Manager of the La Grange Citizen, La Grange, Illinois.

Contest for the most acceptable title for this picture was announced in the February issue. Four hundred and sixty-eight titles were submitted. The title suggested by Mr. Nickless was considered the most acceptable on account of its brevity, comprehensiveness and appropriateness to the trend of popular effort. The award of a year's subscription to THE INLAND PRINTER has therefore been made to him.



CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

BUSINESS EQUIPMENT.

To the Editor: LA GRANGE, ILL., March 3, 1913.

I have submitted a title to your Picture Contest Editor, and I note that I am debarred by the rules from enclosing any explanatory matter in the envelope transmitting my contribution. I hope that I am not transgressing, however, in writing to you to say that the title I have submitted was suggested by the title of your other publication, *THE BUSINESS EQUIPMENT JOURNAL*. The virile figure with the book displaying an exulting sense of knowledge, resolution and power, typifies to my mind the ideal of business equipment.

VERNON NICKLESS.

ENLIGHTENMENT RAISETH A MAN FROM DEGRADATION.

To the Editor: DENVER, COLO., March 5, 1913.

To-day a little folder from your office was laid upon my frame, and, upon opening it, I was pleased to see that it was another of those splendid drawings from the pencil of J. T. Nolf. This one seems to contain more food for thought than any of his previous drawings, if that can be possible. And you have asked for a title for it. From your many subscribers and friends you will no doubt receive a large number of titles, any one of which might be equally as appropriate as another. The picture is capable of embracing a quantity of titles. The longer the "outing" one gives to his imagination while absorbing the picture the more titles are suggested to his mind. The one which stands out more boldly in my mind is:

"Enlightenment raiseth a man from degradation."

It has been said that "there is a reason for everything, except —," but let us agree that there is no exception and that there is a reason for everything. Now apply the thought to the spirit of Mr. Nolf's drawing and you will see my reason for applying the title I suggest. The picture will stand alone, without a title. Any number of titles would be appropriate if accompanied by the picture. But where is the title which will stand alone without the picture? Where is the title which will convey the idea which Mr. Nolf possessed when he gave birth to the picture? That is the title I have tried to convey. My first suggestion from the book under his arm was "knowledge"; but "knowledge" has a little too broad a sense. A man may obtain enlightenment along any particular line of work and yet not possess knowledge as we understand it in a broader sense.

The artisan who enlightens himself upon the subjects concerned in the vocation he is following elevates himself so far above his fellow workmen who are toiling about him,

that it is humiliating surprise they endure when they pause in their groveling toil to gaze at his lofty position.

Perhaps there is no better and easier way for the printer of to-day to place himself on a higher plane than that of his fellow workmen, and to enlighten himself upon the subjects with which he is most concerned, than to read *THE INLAND PRINTER* and absorb the knowledge contained in every issue. Surely "enlightenment raiseth a man from degradation."

CHAS. M. SMITH.

"DEPRECIATION OF LINOTYPE METAL."

To the Editor: CLEVELAND, OHIO, March 15, 1913.

THE INLAND PRINTER for December, page 379, contains a letter from T. B. Brown, of Topeka, Kansas, taking exceptions to the conclusions stated in an article on "Depreciation of Linotype Metal," appearing in the *American Printer* for October.

The article in question was an excerpt from a talk made by the present writer at the meeting of the Machine Composition Section of the Ben Franklin Club of America during the Cleveland convention last June.

Mr. Brown quotes the following, and says that it is as clear as Chicago river water: "That in the melting alone there is four per cent of all metal used." I agree with him as to the clearness of this statement. I must employ the usual excuse, and blame it on to the compositor. What I said was: "That in the melting alone there is a loss of four per cent of all metal used" — two per cent in the furnace, and two per cent in the melting-pot on the machine. I am willing to revise these figures, as appears below.

The statement to which Mr. Brown particularly objects is that in figuring the depreciation of metal one should take "a flat rate of three per cent per month simply for machine metal waste." He says he has duplicated the "Cleveland tests," and finds that the loss in the melting-room can be held down to approximately one per cent, say one and two-tenths or three-tenths. He concedes, however, that this is the minimum found under exact and careful methods, but he would consider a loss of over two per cent in the melting-room as careless waste.

"Exact and careful methods" are not the rule in any shop. What really concerns us is the extent to which metal waste actually occurs in the average shop, handled in the ordinary way.

To verify my conclusions, I wrote to several manufacturers of linotype metal, and submit a few extracts from their replies:

Peerless Smelting & Refining Company, Philadelphia, Pennsylvania.— "We think two per cent is a very fair figure to allow for the evaporation and drossage on metals. There is, however, always a slight varia-

tion in the loss, but as above stated, two per cent is about as close as we can figure it on in the general run of cases."

Merchant & Evans Company, Philadelphia, Pennsylvania.—"We have taken up with our smelting works superintendent the subject of your letter in regard to the loss of type metals in remelting. He states that the item of evaporation may be ignored, as too trifling to consider. In regard to the loss through dross, your figure of two per cent would seem to us to be a little low; under favorable conditions this figure might not be exceeded, but we think on the average three per cent would be nearer correct; but, of course, you will readily understand that this figure is subject to considerable variation, according to the skill and care of the operator."

Pittsburgh White Metal Company, New York.—"Your statement is practically correct. We have investigated this matter ourselves and find that the average loss in smelting is about two per cent."

Hoyt Metal Company, St. Louis, Missouri.—"We have made several tests and have found that the average loss is about two per cent. This may seem excessive, but there is more or less dirt and ink on linotype slugs, in fact, more than one would imagine without investigation."

The E. W. Blatchford Company, of Chicago, declined to answer the question, saying, "There are so many things that come up that we have found it impossible to arrive at any fixed rule in the matter."

The National Lead Company, Chicago, say: "The amount of dross obtained in melting metal is entirely dependent upon the working conditions."

The Nassau Smelting & Refining Works, New York, state: "It seems to us that it would be utterly impossible to give any figure holding good in each and every case."

The Great Western Smelting & Refining Company, Chicago, advise: "Linotype metal should not dross more than one-half of one per cent at each melting," but goes on to say, "this is with the understanding, of course, that the metal is in a fairly good condition, and has the average amount of life to do it."

To summarize:

Three metal houses decline to express an opinion at all, owing to the difficulty in arriving at a suitable basis of waste.

One estimates the waste at one-half of one per cent.

Three place it at two per cent.

One thinks it is three per cent.

In the light of these letters, and after further investigation of the Cleveland tests, the writer believes a fair estimate of depreciation for linotype metal is three per cent of the metal used. This allows two per cent for melting in the melting-room and one per cent for melting in the melting-pot on the machine. One point which many people overlook is that the metal must be melted twice before it is converted into linotype slugs—once in the melting furnace and again in the melting-pot. There is drossage in each case; although it is less in the melting-pot, it is there just the same. Sometimes the skimming from the melting-pot is a large item, and it certainly can not be ignored.

Let each proprietor make it a rule to weigh the product of his machine, and keep the record day by day. At the end of the month the weight can be computed in dollars and cents at the market rate of metal. Then take off three per cent for depreciation for the month.

Try this out for a month or two, and then check back over your books and see how much metal you have bought in the past; compare it with what you have now, and you may be surprised to see how the results tally.

I am not ignoring the fact that dross has a market value, and can be sold. The figures I have given were arrived at after making suitable deduction for the sale of the dross.

CHARLES F. McELROY.

A NATIONAL BOARD OF PHILOLOGY.

To the Editor: PHILADELPHIA, PA., April 9, 1913.

I would like to invoke the aid of THE INLAND PRINTER in a cause which I think is one that appeals to the heart of every one connected with the printing business. I would like to have the attention of President Wilson called to the importance of having created a Board of Philology,

to which would be referred for final settlement the use and abuse of all newly coined words.

To this board would be referred any new word that might win such popular approval as to make it worth while. When one reads in one newspaper such words as "deratization," "cueist," "sideswipe," "eugenist," "attentator," and so on, *ad nauseum*, *ad infinitum*, one almost has a spasm of the "innards."

If such a board were created, and said board would decide as to the proper formation of all new words, their utility and fitness, and make public its findings, it might have the effect of making the better class of newspapers take notice. Of course, there always has been and always will be some newspaper that will, from pure cussedness, adhere to such antiquated methods of spelling as "marvelous" and words of that description, as well as "despatch," "plough"—but what's the use?

I am sure that if the matter were brought to the attention of President Wilson his academic instinct would incline him in favor of such a proposition.

Perhaps if the head proofreaders of some of the up-to-date newspapers would get together (figuratively) and outline some method of procedure, such action might start the ball rolling and be productive of some results.

Will THE INLAND PRINTER, which is a recognized authority among all good printers for accuracy on all matters pertaining to the craft, start the thing going?

A. G. ANTHONY.

AN IMPROVED COST SUMMARY SHEET.

To the Editor: BUFFALO, N. Y., March 6, 1913.

I suppose almost every one who has tried to install cost systems in printing plants of various sizes and conditions has been more or less annoyed because of the want of a really satisfactory blank on which to make out the monthly summary of costs.

The cost-system man himself can get along pretty well with the form provided. He knows just what should go in, and can find a way to get it in. But after the system is installed, some one must be taught to keep the records and to make the summaries each month. If an accountant or a good bookkeeper who is willing to add a few details to what he already knows is entrusted with the work and properly taught all will perhaps go well. But the bookkeeper probably has enough to do already, and a bookkeeper is not really needed to keep a correct cost system.

The bookkeeper must furnish certain facts in regard to the expenses of the plant, additions to inventory, cash and bank balances, accounts receivable, etc. With these data and the records taken from the daily time-tickets and payroll an intelligent young man or woman with a good knowledge of ordinary commercial arithmetic should be able to learn, in a short time, to take care of a cost system in a small or medium-sized plant and make the monthly summaries.

Now I find in many plants that the summaries are not correctly made—often that the month's expenses are not all in. The trouble is not usually lack of ability to do the work, neither is it lack of disposition to do it right. It is just that Form 9H does not indicate all that is necessary for a correct summary—nor how to get it. In one shop I found that the salary of the proofreader was not charged to the composing-room. The girl who kept the system said she never charged any salaries to the payroll of a department except for those who made daily time-tickets for work in that department. She could not tell what was

included in the amounts charged to the pay-roll of the various departments in the first summary, as there was nothing to show where the figures came from.

In order to distribute the rent one must usually know the floor-space occupied by each department; but nothing of the sort appears on Form 9H. How can you distribute the cost of power without knowing the horse-power required or used by each machine? Of course the cost clerk may know these things (and usually does) even though they never appear on the summary sheet — nevertheless that is the place for them. A cost system which is partly written and partly mental, or which depends on an assortment of memoranda which does not appear on its records, is apt to go wrong when there is a change in office help — if not before.

There are just fourteen expense items mentioned in Form 9H. Of course there are always more which should go in. Sometimes the others get in, and often a part of them at least do not. The Cost Commission has shown us that, to get a correct cost, interest on investment must be entered in the summary the same as cash expense. Still, Form 9H provides only for interest on department investment — the cost of the plant. What about the hundreds of dollars the printer has invested in labor and stock on unfinished jobs? And what about the hundreds more in accounts receivable? The printer pays cash every week for his labor. It is usually several weeks before this money comes back in the payment for the job. In this way, sometimes, the money invested in labor is nearly as great as that invested in machinery or type. What do you get for the use of this money if your costs are figured according to Form 9H?

These are small things. But it is just such small things that result in about forty per cent of our cost systems being incorrectly kept. It is just as easy to keep them right as to keep them partly right. I have mentioned but a part of the things lacking in Form 9H. Many printers who have made a study of cost-keeping have special blanks for their own use. Others have forms prepared for them by cost experts whom they have employed. Some of these special forms are defective, others are excellent. As each has been designed for one particular plant (usually a large one or one with special departments) they are not adapted for general use.

Finding nothing very satisfactory for general use, I have prepared a new sheet which I am using in the systems now being installed by the Buffalo Master Printers' Association. This might be described as an improvement on Form 9H, for in some respects the two are almost identical. The new blank, however, provides a place for recording the data which must necessarily be used to work out the costs. It distributes expenses by groups, and not by single items, thus reducing the labor. It shows, too, just what expenses go to make up each group. It is easy to keep the sheet correctly, as there is a place for everything. The form appears to have much more on it than Form 9H, but that is only because all the data used are entered on the sheet instead of being partly kept on loose paper or thrown away each month.

Some may take exception to the method of distributing what is commonly called general expense as indicated on this sheet — on extended values of chargeable hours. Space will not permit a discussion of that point here.

The sheet is equally well adapted to the use of either the "standard uniform" plan (on total department cost) or what is sometimes called the "logical plan" (on the product of chargeable hours by average hour cost of each department). To me, there seems to be excellent reason

for preferring either the "extended values" plan, as indicated, or the "logical plan" to either of the others. But the sheet will be found equally convenient whichever plan is followed.

We have also printed a sort of instruction sheet, covering a few points that can not be shown on the summary form itself. This is pasted on the inside front cover of the book in which monthly record-sheets are kept.

We also have a workman's daily time-ticket for each department which embodies some improvements. One of the most useful features I think is that the forms are large enough to be kept easily and accurately without the drawing of microscopic lines. A decimal time system is used. The time units are printed in large figures and so arranged as to reduce the writing and drawing of lines to a minimum. The time required to keep the ticket is scarcely more than the time needed to look at the clock as each piece of work is begun and finished. Small, crowded time-tickets waste the workman's time unless he is provided with a time-stamp.

These forms are not copyrighted and printers interested in improving their cost systems may obtain copies of either by writing to 724 Chamber of Commerce, Buffalo, New York.

EDW. GORMAN,

Secretary Buffalo Master Printers' Association.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE death is reported, at Bristol, of J. W. Arrowsmith, a well-known publisher, who put on the market a number of popular books, among them being J. K. Jerome's "Three Men in a Boat," Anthony Hope's "Prisoner of Zenda," and "Called Back," by Frederick John Fargus ("Hugh Conway").

THE great "Encyclopedia Britannica" got its start in 1768, and was first produced by Colin MacFarquhar and William Smellie, two Edinburgh printers, conjointly with Andrew Bell, an engraver. It was then issued in weekly parts, the whole comprising three volumes. The second edition, also in parts, took from 1777 to 1784 to complete, and made ten volumes.

THE Caxton Convalescent Home, at Limpsfield, Surrey, is a very handsome and inviting structure, to judge from a picture of it in one of the trade papers. It looks what it is claimed to be, "A Haven of Rest." It stands in its own grounds of ten acres, surrounded by delightful scenery. The home is supported entirely by the voluntary contributions of workers and employers, and is exclusively for the use of invalids in the printing and kindred trades.

THE first British Cost Congress was held, under the auspices of the Federation of Master Printers of the United Kingdom, on February 18 and 19, in Kingsway Hall, London. It had an attendance of nearly twelve hundred, from all parts of the kingdom. The report of the proceedings would be much too long for reprinting here, but the congress seems to have been a great success, and much good may be expected as a result of the deliberations. Among the addresses was one by R. A. Austen Leigh, on the advantages of a cost-finding system as exemplified in America. It was unanimously resolved to hold a congress annually.

GERMANY.

THE eight hundred and fifty German university professors, who last year began a movement to repress the introduction of Roman type for printing German literature,

have the satisfaction of noting that twenty-four newspapers, with large circulations, have returned to the *Fraktur* or German type.

THE oldest compositor in Germany, Herr Wilhelm Gerhard Nagel, recently died at Hamburg, at the age of ninety-four, of senile debility. He had worked at the trade until he attained his ninetieth year.

THE Vorwärts Printing-office at Berlin has bought a site in the Lindenstrasse, upon which it intends to erect an extensive building for its use. The cost of the site is said to be 5,000,000 marks (\$1,190,000).

THE Academy of the Graphic Arts at Leipsic, in honor of its one hundred and fiftieth jubilee year, will issue in 1914 a monumental memorial volume, upon which the best artists and workers of the institution are already engaged.

THE Berlin Post-card Manufacturers' Protective Association has issued a circular to the trade, announcing an advance of fifteen per cent in the wholesale price of post-cards, because of the increased cost of material and labor. The cardboard syndicate has raised its prices in a very appreciable degree since July, 1912.

HERR GEORG HARTMAN, the owner of the Bauer typefoundry at Frankfurt a. M., has been made a Knight of the Order of Alphonso XII., because of his efforts to uplift the printing art in Spain, and especially because of his endeavors in bringing about an organization of the master printers of the country.

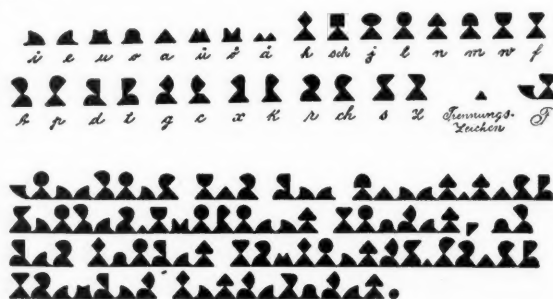
THE new home of the City Library of Mayence, a handsome monumental structure near the Rhine, has now been formally taken over by the city authorities. The cost of the building was 667,000 marks (\$159,000). The library has about two hundred and forty thousand volumes and a coin collection of about one hundred thousand specimens. Incorporated with it is also the Gutenberg Museum.

AN agitation is in progress among the papermakers of Germany to secure higher prices for paper. It is provoked by the increasing prices of raw material and wages. The insufficiency of the wood supply also gives them much concern. The importation of wood from Russia was greatly hindered this winter by more than ordinarily deep snows, which prevented the transportation of wood. Formerly wood could be gotten from Sweden and Norway, but as these countries now have extensive paper factories of their own, it is possible to obtain but little of this material from these sources.

"Das Deutsche Zeitungsarchiv" is the name of a new joint undertaking, with headquarters at Berlin, which, under the direction of expert specialists, collects and browses through all the prominent German periodicals of the world (the United States included), extracting therefrom and reprinting daily in magazine form the most noteworthy matter bearing on all sorts of vital topics. At present the subjects are classified under sixteen main heads, a separate section being devoted to each. The daily issues are printed on but one side of the paper, for the convenience of editors who may desire to use extracts as copy. A monthly series is also published, printed on both sides of the paper and containing the matter that appeared in the daily issues, for permanent filing. One may subscribe for any particular class of matter, at a stated price for each, or obtain the whole range at a club rate. Specimens at hand show that these reprints are produced in a very readable and creditable typographic style. The idea would not be a bad one for adoption in the United States.

THE artists of Paris, New York, Chicago and other cities have of late been controversially interested and the

public dubiously amused by exhibitions of so-called "post-impressionist," "futurist" or "cubist" paintings and sculpture. "Nudes" have been shown which the most innocent of youths and maidens could gaze at unblushingly, because the most expert committees for nosing out immorality could see in them no indication of nudeness, nor of anything else having semblance unto any form classifiable either under the animal, vegetable, mineral, or even spiritual kingdoms. Typography has not escaped a touch of the "cubist" influence in Germany, and some "horrible examples" could be shown. Even the domain of language has been invaded, and an alphabet produced which could be called a "cubist" alphabet, despite possible protest by its inventor, Herr Hermann Kaufmann, who brought it before the public in an article in the *Zeitgeist*, and, with a seriousness which seems absent in the work of the "futurists," argued about its great superiority over present alphabets. We show specimens of it as applied to the German language.



Lieblieh war die maien-nacht
silber-wölklein flogen,
ob der holden frühlings-pracht
freudig hingezogen.

FRANCE.

NEW courses of instruction began in March in the typographic school of the Cercle de la Librairie de France, in Paris.

IT has been finally decided to install typesetting machines for the *Journal officiel de la République française*, the official publication of the government. This leaves but three important papers in Paris which are still set by hand—*Figaro*, the *Journal des Debats*, and the *Bulletin municipal de la Ville de Paris*.

WE are asked to believe the following account of a new form of advertising (and incidentally of printing), said to have recently made its appearance in Paris: A stringent municipal ordinance prohibits the dropping of handbills in the streets. This hampers the business of distributing such bills, and advertisers are alert to find other ways of bringing themselves and their wares before the street-using public. The new method uses specially made shoes, having immense soles made of rubber. There is, of course, a man to wear and keep them on the move. The rubber soles form pads, which by an ingenious device are supplied with water running through pipes from a can on the man's back. The soles have a lettered form, and at every step there is printed on the pavement an advertisement, which lasts long enough for a large number of passers-by to read it.

THE next congress of French master printers will be convened at Toulouse, on July 3 next, and will be presided over by M. Sirven, proprietor of a very prominent letterpress and litho establishment. A man must be quite well conditioned financially to be able to assume the presidency

of the French Master Printers' Association, since one of his duties is to prepare a sumptuous welcome for the members attending a congress. In addition, the local branch where it is held provides for much entertainment. This year excursions to Carcassonne, which still retains its Middle-Age fortifications, and Luchon, a bathing resort in the Pyrenees, are on the program. Our readers may remember Carcassonne from the poetic and symbolic story of the man who all his life lived within a short distance of it, and who, though having a continuously intense desire to visit it, died without ever setting foot within its gates.

THE history of the erection of the new home of the French national printing-office, as given in one of the European journals, reads almost like the accounts of the erection of many American public buildings, notably the statehouses of New York and Pennsylvania. The director of the office at first asked for a governmental appropriation of 10,200,000 francs (\$1,968,600) but an economically minded ministry of finance, after perusing the plans of the architects, caused the director to reduce his request to 4,000,000 francs, which were then, in April, 1902, allowed by the Chamber of Deputies. But now, after eleven years, a further appropriation of 4,336,000 francs is asked for, to complete the structure, which if granted and expended will bring the total outlay to 10,000,000 francs, almost the sum originally demanded. During the progress of building all sorts of increased expenditures were found necessary, because of faulty estimates, faulty plans, and faulty construction which had to be demolished and replaced by better. There was also carelessness in guarding the site, and theft of much building material ensued. The ground for the foundation had not been properly examined, or else its true condition concealed, for when digging began many great difficulties were encountered, such as an excessive inflow of water. Naturally, all these architectural and constructive, as well as administrative, deficiencies developed much scandal and recrimination.

AUSTRIA.

AUSTRIA will have a special pavilion of her own at the great international graphic-arts exposition at Leipsic in 1914.

ON March 4 an interesting exhibition of *ex libris* was begun in the Austrian Museum of Arts and Industries at Vienna. Some of the exhibits date back to 1461 and 1492. Notable is a collection of book-marks by Frau Olga Neumann, of Reichenberg, which embraces about ten thousand sheets.

THE magistrate of Cracow recently issued the following order: "To guard compositors against permanent disability, which is very often brought about by continual standing on their feet while at work, and to prevent severe cases of illness (for instance, hemorrhage of certain veins) which occur under such circumstances, a sufficient number of stools (benches) must be placed and kept in composing-rooms, so that every compositor may seat himself, unless the exigencies of his work prevent it, and may perform his labors seated. It is observed that it is possible in technical practice to work while being seated, especially at stands which allow room for the legs of the seated compositor. Instead of gaslight, subdued electric lamps shall be introduced."

ITALY.

IN the new wage-scale of the printers of Milan is a proviso that during the first two years of their engagement apprentices must be allowed an hour each day, without deduction of wage, to attend courses of study, especially those of a technical nature. To take advantage of this, the

apprentice must show proof of attendance upon such instruction courses.

A BODONI centennial celebration will be held at Turin next September 21-23. On the program are meetings of printers' organizations, the dedication of a bust of Bodoni, an excursion to Saluzzo (the birthplace of Bodoni), the dedication of a book-trades museum in the Borgo Medievale, and conferences and banquets. On the program is also the opening of the Bodoni exposition, on September 21; this will close on October 12.

DENMARK.

THE government has set aside an appropriation of 15,000 crowns (\$4,020), to assist small master printers and industrialists in pursuing trade studies in foreign countries. It has also arranged to use 75,000 crowns (\$20,100) in making loans to journeymen and proprietors of small industries, to enable them to purchase machines and motors. Any sum thus loaned must not exceed ninety per cent of the purchase price of the machine. The highest limit for such a loan is placed at 5,000 crowns, the lowest at 500 crowns. Such loans, which are to bear three per cent interest, are to be made only when machines are fully installed, and must be secured by mortgage and personal security.

HOLLAND.

ACCORDING to the new wage-scale just adopted in Amsterdam, the week's work will consist of fifty-seven hours. The minimum wage for compositors will be 26 cents (10½ American cents), 27 cents for pressmen (11 American cents), per hour, which rates must be paid to at least three-fifths of the employees. Machine compositors will get 30 cents (12 American cents) per hour. Overtime is twenty-five per cent higher. The new scale has provisionally but one year's duration, as agreement upon a number of matters that came up for consideration has not yet been reached.

NORWAY.

THE Norwegian Typographical Union has laid before the employers a scheme for a national wage agreement. In this country there have been so far local wage agreements in but forty-seven places, in such where the typographical trades have greatest importance. The new plan calls for a reduction of working time to eight hours per day, one week's vacation during the year, an advance of the minimum wage to 24 and 30 crowns per week, improvements in the wages and working conditions of assistants, and revised regulations regarding apprentices.

HUNGARY.

THE Hungarian National Art Industries Association, at the behest of the ministry of finance, recently arranged for a competition of designs for postage-stamps. There were 111 contestants, who submitted 334 designs. Prizes of the total value of 4,800 crowns (\$984) were divided among nine winners.

PORTUGAL.

A NATIONAL graphic-arts exposition is projected to be held in Lisbon next October. It is intended as a preface to an international exposition to be held in the same city in 1915, for which the government of this republic has provided a managerial commission.

SWEDEN.

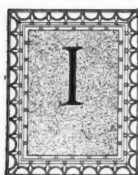
THERE will be held, in 1914, a Baltic Exposition at Malmö, in which not only Swedish but Danish, Norwegian, German and Russian exhibitors will take part. There will be ten groups of exhibits, one of which will embrace printing, reproductive processes, photography and papermaking.

THE BUSINESS END OF NEWSPAPER-MAKING.

BY MERLE THORPE,

Department of Journalism of the University of Kansas.

This article is the substance of an address delivered before the Kansas Editorial Association, at Topeka, Kansas, on January 29, 1913. The observations made on country publishing conditions in Kansas are based on a questionnaire sent out to six hundred and ten editors in that State.



SHOULD like to choose some stirring subject such as "The Power of the Press," and recount how the press of America has been a lap ahead of every great movement in the nation's history; how it has stirred men to action from the early colonial times to the present day, and from those early beginnings it has played a giant's part in developing the West; in building up foreign trade; in welding together religious creeds and in educating our laboring classes until they stand head and shoulders above any like class in the world.

Or, I should like to live over with you the lives of those masters of our profession; of Greeley and Raymond, and Bennett and Samuel Bowles, and Joseph Pulitzer. Nothing would give me more pleasure than to portray for you some of the dramatic incidents in the life and work of Joseph Pulitzer, the patron saint of schools of journalism, who, as an eighteen-year-old immigrant, penniless and unable to speak English, landed in New York city. He returned to that city later one of America's big editors, and, with an irony worthy of the fates, he bought the hotel from which he had been kicked out as a homeless boy twenty years before. Or, we might go aboard his yacht, which he was obliged to make his home after his health failed, and see him one afternoon turn to his secretary saying, "The sun has set early to-day!" When the young man informed him that the sun was still shining, Pulitzer sadly replied, "No, the sun has set," and the blind editor crept along the rail to his stateroom. But blind, and with nerves shattered, he continued to direct and edit one of the greatest newspapers the world has ever known, and besides this, he found time to evolve a plan by which young men and women following him could get systematic training for their life-work.

Or, I should like to discuss with you some of the ethical rules of our game. Is a newspaper a public utility or a private business? Has Congress the right to demand that advertisements be labeled? Should news ever be suppressed? Or we might be interested in considering the action and reaction of this new and tremendous power of organized publicity on the general scheme of society. "Journalism has taken its place among the permanent forces that govern the world. It visibly affects all we do and say and think; it has crowded out the old-time preacher; it furnishes the world with a new set of nerves every day; and I should like for nothing better this afternoon if I followed the line of my desire than to set before you for discussion the problem of tracing out journalism consequences; of defining its nature and function, and of establishing its place and prerogatives by the side of those other forces — religion, law, commerce, war and art."

I tell you frankly that if I were addressing any other body than this editorial association I should not discuss family affairs. Rather I should take the opportunity to laud the high place in which my profession rests. I would not fail to exclaim with Wendell Phillips, "Let me make the newspapers and I care not who makes the religion or the laws." I should explain that a newspaper is all-powerful in that "it can drop the same thought into a million minds at the same moment," that "it is an adviser

that needs not be sought, which is at the nation's ear every morning and evening." I should declare that every worthy citizen in Kansas reads a newspaper and owns the paper he reads. I should apostrophize the newspaper and say "it is an open window through which men look upon everything that is going on in the world." I should say that "the newspaper keeps pace with history and records it," that "a good newspaper will keep a sensible man in sympathy with the world." I should muster my figures of speech and call the newspaper "an ever-unfolding encyclopedia, an unbound book, forever issuing, never finished and always new." And when I had reached the peroration I should declare with Carlyle: "Great indeed, is journalism, for is not every editor a ruler of the world, since he is a persuader of it?"

Such a choice of subjects, I repeat, would be very agreeable to us both. You have heard these things at every editorial meeting, and will hear them many times again. Instead I have chosen a disagreeable subject — one that does not fit into the happiness of this occasion. Let us consider for not more than a breviter column the conditions of the publishing interests in Kansas, and devise if possible some means of improving them.

When I was a boy I listened every Sunday to a dour Methodist minister, who invariably built his sermons along the same architectural lines. The first half was devoted to showing us what miserable sinners we were, how worthless in the sight of God and man, of terrible doom impending. But the second part breathed peace and joy and prosperity. I tell you it was worth waiting for that second part. In it he swept away all the doubt and gloom and despondence into which he had plunged us and pointed the sure path to salvation. And again, ladies and gentlemen, let me say that it was good to wait for that second part.

What I have to say to-day is arranged into two parts. You have anticipated that the first has to do with the present conditions in the Kansas newspaper field. Most of this material came from you yourselves. In it is your talk in fact — you see I step gracefully from under. From the 600 questionnaires sent to country editors last week only 213 replied. The other two-thirds, I take it, were stumped on one question, and are still looking for their 1912 profits.

Here are a few facts boiled down to the bone.

Printing and publishing ranks fifth in the industries of the United States. It ranks sixth in Kansas. There are 4,083 persons engaged in printing and publishing in this State, and the average wage is a few cents under \$10 a week. Your answers verified the census figures on this fact. More than half of the editors who replied to me stated that they had taken out from \$8 to \$12 a week during 1912 for their salaries, and had made no profit. A chosen few made \$15 a week — some weeks.

The average number of hours put in each week for this stupendous wage was seventy-one. That's ten hours a day, including Sunday. Some editors admitted surprise when in checking up their working hours they found it averaging fourteen and fifteen hours a day, seven days in the week. I glanced at the profits of one man who was working ninety-six hours a week. He had taken out less than \$50 a month, he said. That was at the rate of 12 cents an hour.

But this brings in another factor. The 12-cent-an-hour man had a wife who "set up a galley a day" and who "helped collect the bills." Nothing was allowed her for her work, and another editor who paid a printer "3 a week and his board," evidently didn't figure the board as worth anything, as it wasn't made an item in the summary of expenses.

A Lawrence banker said to me the other day in all seriousness, "A printer is the poorest risk a bank has. We'd rather lend \$30 to a cobbler, than \$15 to a printer." All of us know that it is a universal custom for banks to invoice our business at so much a pound.

The National Bankers' Association reports that eighty-two per cent of the publishing plants in Kansas are mortgaged, and yet in point of output the industry ranks sixth. Work valued at \$7,083,000 was turned out in 1910.

But this is not all. Worse than the long hours, the beggarly pay, is that wo-begone feeling of unsatisfaction that strikes every country editor to the heart because he knows he hasn't a fair chance editorially. The community for which he struggles has loaded him down with business cares and worries. He has small opportunities to fulfil the duties of an editor proper. He is a hybrid, neither flesh nor fowl. He must be at once a business man and a professional man, and he must be the master of one of the most intricate businesses in the world. Despite its happy-go-lucky air, which has been its curse, the print-shop is a jealous mistress. Those critics of the newspaper—and the backwoods are full of them—who hold up the local paper to ridicule and point out its sins of omission and commission, do not realize that the editor has spent five-sixths of his time providing ways and means to furnish each critical subscriber with his weekly grist of news for two cents.

A hen is a diligent and trustworthy citizen of the feathered community. Give her a brood to provide for or eighteen eggs to hatch out and she'll do either to the queen's taste. But give her both jobs and see what a mess she'll make of it.

The opportunities of a country editor—who can name them? Who can establish their metes and bounds? The country editor is the nucleus of community life and community life is what has made this nation strong and sound—is what makes any nation strong and sound. The country editor is the one who more than any other makes his community what it is. He is the big brother of its church, the patron saint of its school, the advance agent of its civic progress, the stimulus of its social life. Every drop of the community blood is colored by his influence; thousands of the best citizens of Kansas are without doubt moved more in their daily pursuits by the country paper than by any other agency; they live their lives by their paper; they plant their gardens by the paper; they make their dresses by the paper; they look to the paper for entertainment as well as for information; they judge public officials and their neighbors by the paper; their children learn their first lessons in local and national government from its columns, and after the paper is seemingly "dead and done for," a careful housewife uses it for her pantry shelves or puts it under the rag carpet.

And yet what a development of these opportunities would be possible if the country editor could spend—say, even half of his time in an editorial capacity, instead of four or five hysterical hours a week snapping up inconsiderate trifles. How the old order changes! What are they saying to-day? The church is a failure; our judges are corrupt; the divorce evil is undermining home life; women are bringing upon us great economic changes; there's the recall, the referendum, the initiative, and the turning about of judicial decisions. And how, pray, if these questions are to be settled by the people themselves, can it be done without an intelligent press? And how can the press of Kansas do its part if the editor is obliged to work eighty out of ninety hours a week in order to furnish the money that he may be allowed to serve his public with

a weekly paper? What time has he during his fourteen-hour day to study municipal questions, the best methods of paving Main street, what other towns have done in sanitation, how best to provide wholesome water, and the thousand-and-one civic matters to which the community looks to him for information and direction? What time has he during his fourteen-hour day to minister to the social side of his big family, to tell each member little stories of the life of his community? When Hiram Johnson returns from his visit to Kansas City, all of us would be glad to learn of old citizens whom he met, what they were doing, and how they were doing. What time has the editor during his fourteen-hour day to keep close to the youngsters of his town, who read his pages with wider eyes than they do the text-book or the Sunday-school leaflet.

Some call it the spell of the printed page. Whatever it is, it has potential power for making community life happier and better. And what chance have the two hundred editors who reported to me last week? Listen to a case which is representative of nearly all. Here is how one editor is obliged to put in his time. He works eighty hours a week. Fifty-two he spends in the back office, on job and paper. Twenty hours he spends in soliciting business and advertising, and to the gathering and writing the news of his paper he gives eight hours.

This is a black picture, I grant you. There will be some who will delude themselves into saying that these are only a newspaper man's figures. But the testimony of two hundred editors has shown me conclusively that of all the laborers in the Kansas vineyard, from banker to bootblack, the editor-man works the hardest, puts in the longest hours and gets the least pay.

You will remember that the questionnaire called for suggestions as to how these conditions could be improved. I wish there were time to give you all the answers.

One man said: "Devise some means by which our business will be respected by our business associates."

Another said: "Do something to bring about a get-together spirit among editors as in other vocations, so that backbiting and the knifing of each other would stop."

And another said: "Do something to teach the public that the editor is not an object of charity; that he fulfils even a larger part in maintaining a wholesome town spirit than any other man in the community."

I am going to offer my suggestion, and I think those of you here who sent in replies last week will admit when I am through that if this suggestion is carried out, it will cover all the others.

Some of you may disagree with me. But there is one editor here that I won't allow to criticize. He is the one who has been preaching agricultural science to the farmers for the past six or seven years. One of the saddest spectacles in Kansas journalism to me is to pick up a little struggling paper whose editor on his own testimony is unable to make more than 12 cents an hour working fifteen hours a day and to find therein a column of sterling advice to his farmer readers to apply science and system to their farming and thus succeed. Why, good Lord, fellow toilers in the newspaper field, that self-same farmer whom we have been instructing in scientific methods is likely at the very moment we are laboriously penning our editorial, to drive up to our front door in his six-cylinder to tell us to stop the paper; that he can get the *Kansas City Weekly Star* for 25 cents a year! I merely mention this to show why I refuse to listen to any opposition from this editor.

A blind man could see the trouble in Kansas publishing conditions. The business is here. Does it not rank sixth in output? But the 4,093 men engaged in the business

average less than \$10 a week. Either somebody is getting something for nothing, or there is a woful waste somewhere. Now the obvious thing to do is to stop the waste, or stop the fellow who is carrying off our property.

This can be done by the separation of the newspaper from the job-printing plant and the installation of a system whereby the editor can tell at the close of each day his different costs and different resources. This will enable him to stop the leaks in his business, and to go about intelligently in increasing his resources. I say this can be done because it is no longer an experiment. Mr. Neal, of the department, has installed such systems in six hundred offices, big and little, throughout the United States, and less than two per cent of these have gone back to the old slipshod methods of transacting business.

I am fearful that I shall be unable to say anything about cost-finding that you have not heard time and time again. I experienced all the objections that are going through your minds now:

"The cost system is all right, but I haven't time to study it out."

"The cost system is all right, but it is too intricate for a small shop."

"Anyway, I have a cost system of my own that tells me just about where I stand."

"I have a job-ticket and I know my costs."

"Some time I may have one of these highly developed systems put in, when I get enough money ahead to afford it. Any way, I have no easy means of learning the details of the cost system."

These and many similar objections caused me to put off until this fall the installation of the latest, up-to-date system. Gentlemen, Mr. Neal showed me in twenty-four hours more about efficiency in the back office than I had picked up off and on for myself in fifteen years! At my suggestion, we separated the newspaper business from our job plant, and it wasn't long until we were stopping leaks in both departments that I never before knew existed, and I now for the first time experience a feeling of confidence because I know at any hour of the day just how the business stands.

Our system is simplicity itself. And yet in five minutes, the boys can tell you the present worth of the *Daily Kansan* to a penny, in other words, if they should sell out to-day they would know the exact valuation. They know absolutely the cost of a white inch of space to a fraction of a cent. They know what the paper made to-day. They know how to cut their cloth for to-morrow's issue. They go in the printing laboratory, and are able to find in five minutes by our perpetual invoice that there is \$982.23 worth of stock on hand. They can place their fingers on the individual record of any job that has gone through the plant. They can get at the individual record of any man's work in the office. They can tell you to a cent what an hour's time in any department costs. They know that you can not use a compositor an hour without it costing the plant 47 cents, despite the fact that the compositor draws but 25 cents an hour.

A student customer the other day protested against the price of a four-page pamphlet.

"You've charged me here four hours at 47 cents an hour for make-up and corrections," was the complaint. "The compositor only gets 20 cents an hour. Instead of \$1.88 you should have charged me about 80 cents."

"There were about fifty-seven operations about that job that you didn't see," the foreman replied. "Some one had to throw it in. Who's to pay for that? Some one had to pay for that linotype man who cast up those correction

slugs. And for the gas that heated the metal in his pot. Some one has to pay for the electric light by which he worked. And a half dozen other items down to the cost of the paper towels with which the compositor wiped his hands."

The customer went away satisfied that all about the printing business could not be seen on the surface.

And out in the other room, it would make your heart glad to hear the student business manager of the *Daily Kansan* talk to an advertiser who offers him an unlimited number of inches at 10 cents an inch. The manager knows that his white space costs him 13½ cents, and it causes him no more discomfort to tell the advertiser "No," than if some man had offered him 80 cents for a good sound dollar. "But," says the advertiser, "you can't tell me that it costs you \$1.50 to have a ten-inch advertisement set up. It can be done in an hour, and you surely don't pay your ad-man more than 30 cents an hour."

The business manager tells him quietly, but firmly, that he is right as far as he goes, but that he doesn't go very far. And he proceeds to show him that if the advertiser himself set up the advertisement, he would cut down the cost little more than twenty per cent.

When the department began to assist the boys, it found that they were getting 8 and 9 cents for their advertising, and were losing on every inch of it. And as a result, they were thinking, as so many of us have done, that the solution was to get more advertising! To-day they know every angle of their business. And they take pride in it because they are its master.

This, then, must be the first step in bringing about better publishing conditions in Kansas. There is not a community in the State that is not glad to see to it that an editor gets a fair remuneration for his services to that community. The blame, I fear, rests on the editor himself. He tells his community that he is hardly making a living, and is working too many hours. The community jokingly chucks him in the ribs, tells him he is making more money than a bank, and that is about as far as the editor can go. There are few in the community that would ask an editor or printer to lose money in their service, and experience has shown me and others that the big thing is to be able to produce the cost sheet.

With but five exceptions, every editor who wrote to me said he would like to raise the subscription price from \$1 to \$1.50. Why hasn't he done it? There's not a man here but knows the advance in prices in the last ten years has made it ridiculous for a country paper to sell itself for 2 cents a week. When you have this cost system installed, it will be an easy matter to show your subscribers that this increase is just, and few of them will ask you to give them service at a loss.

It might be interesting to state here that it was the testimony of every man who had increased his subscription that he did so at a substantial gain. Those who had not increased the subscription price were practically unanimous in stating that they would be willing to join a general movement along this line. And I see no reason why this association should not this very day start such a general movement.

While all were in favor of raising the subscription rates, quite a number saw reasons why they could not increase their advertising rates. But I was surprised, you may well believe, to learn that some of these who objected were receiving only 6 and 8 cents an inch for their advertising. I am confident that when these men go on a cost basis and find that they are giving their advertisers 3 and 4 cents cash for the privilege of running their inch of

advertising they will be among the first to join a movement to raise advertising prices.

The years will bring an ideal system, when every paper will be so prosperous that it will support at good salaries an editor and a business manager. But before this condition can be reached, the first step must be taken of systematizing the newspaper business under present conditions.

Nine months ago, your editorial association passed resolutions asking the University to extend its cost-finding to the editors of the State. The First District Association and the Southwestern Editorial Association last October supplemented this request. On my recommendation the Board of Regents and the Chancellor have included in the Journalism budget for the coming year \$2,000 to provide for the best cost and efficiency man in the country, who is to be placed on full time at your service, visiting your offices, and assisting you in every way possible. You see the university took you at your word. I don't know how you feel about it to-day; but I do know that if I were this association, I would see to it, individually and collectively, that the legislature do this much for one of the most important industries of the State.

I should be very sorry indeed if what I have said to-day would lead any one to think that I did not appreciate the worth of the Kansas editor, and did not realize that it is largely through his efforts that the State is what it is to-day, a leader among States in the percentage of educated citizens. Kansas is recognized everywhere as a newspaper State; it has more newspapers per capita than any other State in the Union. And these newspapers have made certain sections of the imperial State of New York look like darkest Africa in comparison with the most benighted community in Kansas.

Here are some of the things that the department hopes to accomplish if the legislature approves. Well-organized courses in typography, efficiency, cost-finding and press-work will be offered next fall, together with opportunity for students to master the typesetting machines. Already two companies have agreed to lend us machines for instructional purposes, and two monotype keyboards, valued at \$2,500, are now on the way from Philadelphia.

The teaching of journalism in the university is no longer an experiment. Thirty-three colleges and universities are to-day offering instruction to young newspaper men and women. Kansas was a pioneer and Kansas leads all the rest in the State-service feature—carrying the department to the back offices of the State.

And, ladies and gentlemen, let me say this to you in all frankness. If I were an editor in Kansas, I would guard jealously a department in the State University that by its very existence says to the people of Kansas: "Journalism is no haphazard occupation; it is worthy of the same attention as law, medicine or engineering." And I would do all in my power to see to it that the university and the State gave this department equal support with those other industries now receiving help from the State educational institutions.

Well, I've wandered far from my subject, which is, I believe, the student journalists. But there isn't much for me to say about them. There are 110 of them; as earnest and eager a group of young Kansas men and women as you could find anywhere. We're trying to teach them to be able to discuss intelligently questions of the day; to appreciate typographical as well as literary beauty; to regard their profession not as one of power but one of fearful responsibility; and finally to take just pride not alone in editorial efficiency but in sound business policies, realizing how

surely the first depends on the second. Our daily hope is that these young men and women may go out to you with a clear vision of the newspaper man's opportunities for public service; with a knowledge that this day and age will not tolerate any hackneyed plea of the printer-editor that he is in rags and starving and the community owes him a living; with the idea abandoned that to gain respect it is necessary to engage in disreputable mud-slinging with a business rival; and above all with the firm conviction that there is no clause in the Constitution of the United States which prevents a newspaper man from being at all times a gentleman. This is what we are trying to do, but after all, who knows?

We're much alike, teacher and editor. Each goes forth in the morning to his work with hopes high, the one seeking to inspire, to urge forward a class of students, the other seeking to inspire, to urge forward a community. And when night comes each wonders if the day's sowing fell on stony ground, or in fertile places where it will bring forth ten and a hundred fold. Who knows?



MOVING DAY.

Photograph by R. R. Sallows, Goderich, Canada.

"LARBOARD WATCH, AHoy!"

An Associated Press dispatch from Washington, dated April 15, says that two bits of sea talk dear to the hearts of all old salts were consigned to Davy Jones' locker to-day in an order issued by Secretary Daniels abolishing the designations "port" and "starboard" and replacing them with "right" and "left" in the every-day parlance of landlubbers. The change was indorsed by the naval board, which said: "It is thought if a search is made for terms that will indicate exactly what is to be done and that are familiar from childhood to all that may become steersmen, more appropriate terms than right and left can not be selected."



ELECTROTYPING & STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address The Inland Printer Company, Chicago.

Curving Plates.

D. M. M. Company writes: "In common, perhaps, with a good many printers, we have a plate-curving problem which we wish to put up to you. We are curving plates for a rotary attachment for a Miehle flat-bed, the plates being finished .163 high. The process is by pouring metal over the plates to the proper thickness, then running through machine. We have the right 'dope' on the amount of metal to pour on plates .163 high, but what is the rule to determine thickness of metal to pour on any plate? The writer has asked the question of several practical men of excellent reputation as mechanics, without enlightenment. There is a mathematical rule for determining the 'neutral point' of a given piece of metal. Can you put us hep, and greatly oblige?" He supplements this request with: "Giving you further information regarding our inquiry, we advise you our question has no relation to the consistency or temperature of the metal poured on plates for curving. Here is the situation: We are now curving plates .163 high by pouring on metal to a thickness of .257; by the proportion process of arithmetic this makes the metal poured on the plate 1.576 times the thickness of the plate. We received these figures (.163 and .257) from a reliable concern, and they work well in practice. The writer's query is, 'Will a plate of any given thickness curve without stretching by covering it with metal 1.576 times the thickness of the plate?' Or, can you always determine the amount of metal to pour by multiplying the thickness of any plate by 1.576? Whoever figured out the proportion given us in curving plates .163 high certainly followed some mathematical rule for determining the neutral point of a given piece of metal. Is the writer's expression of the rule (to multiply the thickness of the plate by 1.576) the correct one in all cases? The question is of considerable importance. Suppose, for example we should desire to curve electros .250 high by pouring metal to avoid the stretch; or suppose a lot of plates vary considerably, as is often the case; in either event it would be useful to know what to do 'for certain.'"

Answer.—Referring to the proper thickness of the metal cover to insure exact register, will say that the writer has had no personal experience with this process but has made inquiries of electrotypers who employ this method, with the result that we are assured there is no "rule" which will insure absolute register. One of these electrotypers conducted the experiments for the inventor, and he tells us that when a half-dozen plates are cast and curved at the same time, with the same thickness of metal on the face, the results will not be uniform, although if a close register be not required they will answer. This elec-

trotyper and others of whom we have inquired, tell us that they use the same thickness of metal on both sides of the shell.

The Bath.

T. P. writes: "I recently purchased through THE INLAND PRINTER a copy of 'Electrotyping,' also 'Reference Book of Electrotyping and Stereotyping.' I found them of inestimable value to me and have enjoyed them very much indeed, and have studied them constantly for several months. At the same time I realize the difficulty of putting in book form all of the exigencies and hard knots that an electrotyper is liable to come up against. I have recently been put in charge of the electrotyping department and machinists' room, and it will be absolutely necessary for me to know positively how to manage the bath and dynamo. I picked up considerable by keeping my eyes and ears open, and when I got your books I was overjoyed. But, at the same time, there are a few points upon which I am rather perplexed, and I am going to take advantage of your column to ask a few questions.

"Now for a few particulars and explanations. We have a shunt-wound dynamo, voltage 5 volts without load and supposed to develop 500 amperes. One-inch conductors and anode and cathode rods. Tank, 32 inches wide by 26 inches long; solution 26 or 27 inches deep. Cases are being hung by patent hooks, good ones; anodes by 2 aluminum hooks, ¼ inch in diameter. We always run our cases in bathfuls—that is, with 4 anodes and 8 cases. Average size of cathode surface, 10 by 3½. Anodes are 12 by 18. With full load our dynamo develops 450 amperes and 2 or 2½ volts; that is with rheostat lever on full. We have a Weston voltmeter and ammeter. The bath is a still bath. We have an agitator but have never used it. If our bath is stirred just before using it deposits with fine nodules and excrescences, self-riveters we call them, and the shells are liable to have pinholes although the copper is pliable and not brittle. So I always stir the solution at night and let it rest and settle over night. In that way I get a shell without nodules. Now, I find I can use only 1 volt and 140 to 150 amperes. This runs off a shell in 4 to 5 hours; but when I put on 1½ volts and 250 or 300 amperes, after a little while the amperage goes gradually down to nothing and the voltage increases to 2½ or 3 volts. This with the bath at 65° to 70° F. Upon examining the anodes I find them covered with crystals of bluestone. At the same time the anode rod hooks and dynamo heat. Upon washing off the bluestone from the anodes and shutting down the dynamo for a few moments I can again get 250 to 300 amperes, but very soon it begins to go down again. But at 1 volt and 150 amperes I can keep it

there till the shells are run. What can I do to use my full current strength or at least 250 to 300? Is my trouble due to excess of copper in solution or to thin anodes? We have used that much current before, why can't we do it now? I do not know the proportions of the present solution, but I judge it is supposed to be somewhere around 18 degrees bluestone, 3 sulphuric; total is 21° or 22° Baumé hydrometer. Recently it has gone up to 23 or 24 degrees. It has been kept from 20 to 22 degrees. When I have used 250 or 300 amperes my shells in the extra space outside of guard lines were brown and rotten, but the usable part of shell was tough and pliable.

"About six months ago we wanted to get some shells out in a hurry, and the finisher stirred the bath and took out some of the solution and put in warm water and a little acid, too, carefully disguised with a little sulphate of copper, presumably so I wouldn't know how much. The effect was we got a shell in 2½ hours; but then, and for several days after, there were streaks up and down the shells. But the face was all right. They were finished and curved for a Harris press. The streaks ran the same way that they were curved, and we had some very fine samples of washboard effect. Now, how do you account for that? I thought it might be due to an unblended condition of the solution. I am sending samples of the copper, the main body of shell is a little thicker. These were run in 4½ hours.

"Now, your books speak of text-books and writers on the subject. Could you tell what those books are and where they could be obtained? Not but what I think your books are very good indeed, but I am hungry for knowledge and want to learn all I can and get as many ideas as possible on electrolysis, electrometallurgy and platemaking. Could you also acquaint me with the wages that are paid to different branches of the trade? Could you tell me what solution I can use to obtain the best results with that style dynamo in the shortest time, and also what solutions are best adapted to different strength of currents for both agitated and still baths?"

Answer.—Referring to your inquiries, we understand that you have a 5-volt, 500-ampere dynamo running in multiple, and that when you have on a full load of about 7 square feet of cathodes it develops 450 amperes at 2 volts pressure, or about 60 amperes per square foot. If this is true you should deposit a fairly good shell in an hour or an hour and a half. You say further on that now you can use only 1 volt and 140 amperes, or about 20 amperes per square foot. Theoretically this should deposit about ¼ of an inch copper per hour, which would mean a good shell in 4 or 5 hours, and we note you are getting this result. We can not tell you why your current strength diminishes after running a short time at 250 or 300 amperes, but it may be due to increased resistance caused by the insulation of your anodes by the crystals of bluestone. This crystallization is probably due to a solution too rich in copper, and we would advise you to try diluting it a little at a time with water and noting the effect. The fact that your rods and connections heat is evidence that there is too much resistance somewhere. The insulating of your anodes by the bluestone crystals would be one cause of resistance and the use of aluminum for anode hooks would be another. Aluminum is only one-half as conductive as copper. Still another cause may be found in the dynamo itself and would require the services of an expert electrician to locate. However, we should judge that if the anodes were kept clean and copper connections used, much of your trouble would disappear. If you have an agitator by all means use it. It is immaterial what kind of a dynamo you use, an

agitator will increase its efficiency by keeping your solution of uniform density, and to a certain extent preventing the formation of crystals on the anodes. It will also prevent streaky shells.

The best text-book for your purpose is Langbein's "Electro-deposition of Metals," published by Henry Cary Baird & Co., 810 Walnut street, Philadelphia. The present electrotypers' wage scale in Chicago is \$26 for molders, \$23.50 for finishers and \$19.50 for branch men. The copper shell you sent me is of first-class quality. If you wish to experiment with your solution, dip out some of it into a jar and run wires to it from your tank rods. Measure the solution in the jar, and note carefully the quantity of acid or bluestone you add to it. When you get the solution working to your satisfaction add the same proportion to the solution in the large tank.



HAPPY DAYS!

Enid Rifner Parker, daughter of Leclif Parker, linotype operator, Indianapolis, Indiana.

MODERATE EXPECTATIONS.

Taxicab—Will teach you how to run taxicab in two days and sell on easy terms; am going on police force; will average \$7 per day.—W. G. N.

—Line-o'-Type or Two, Chicago Tribune.

HOW "THE COURIER" WENT TO PRESS.

There is an old saying that necessity is the mother of invention. A recent experience of the *Elgin Daily Courier*, of Elgin, Illinois, is a good example of the truth of this saying, and shows what can be done in a pinch. During the heavy sleet storm of February 22, which did considerable damage besides tying up traffic, the power plant which furnishes the power to the newspaper plant was crippled, and the prospects for supplying the residents of Elgin with their papers were rather slim.

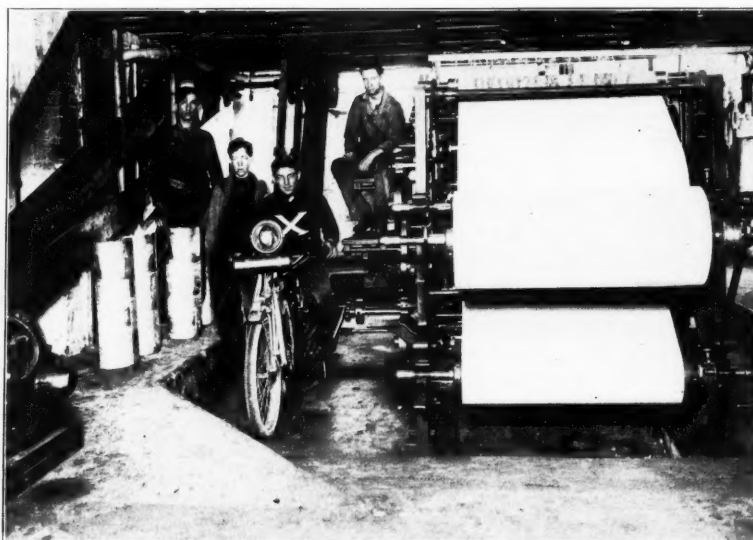
How the motorcycle proved itself a blessing to humanity and assisted in the work of "getting out the news" is told in the following account, which appeared in the *Courier*:

"The motorcycle, despised road engine of destruction, came to the aid of the *Courier* Saturday afternoon and

was thought of. The Treiber boys, old carriers, knew what it meant to miss an issue. They were appealed to and responded promptly.

"The motorcycle was clamped to the pressroom floor and connected with the belt-driven trimmer, shaver and router, which finished the plates. The edition was cut down so that only the lower deck of the big perfecting press was used, and then the six-horse-power gas engine was harnessed to the press. In the meantime McBride Brothers coupled up a portable gas engine to the shafting.

"All being ready to start, 'Mike,' otherwise known as Charles Treiber, clambered on his machine, pedaled furiously, the engine coughed and snorted, and the press began to move. The combined power grunted and chugged with glee and much smoke, but turned out a hundred eight-page papers a minute, half the customary speed at which the press is driven.



MOTORCYCLE AIDS THE COURIER "STORM EDITION."

Photo by Elgin Photo Supply Company, Elgin, Illinois.

provided Elgin with a local newspaper after the city had waited hourly since the sleet storm of Friday had broken down power wires and left the *Courier* helpless.

"When electricity failed, gasoline came to the rescue, and with a motorcycle and a gas engine harnessed to the drive-wheel the *Courier's* big press was started spinning, and at two o'clock an eight-page edition was sent out on the streets.

"The entire edition, mail, suburban and city carrier, was printed an hour before the traction company power came on.

"Three former *Courier* carrier boys, the Treiber Brothers, motorcycle dealers, and McBride Brothers provided the agency that turned the wheels. The flashlight taken by the Elgin Photo Supply Company shows the motorcycle in action.

"All night Friday the press stood ready to publish if power unexpectedly should be provided. Practically all of the paper had been 'set' and ten pages were molded and cast, when the 'juice' went.

"Saturday morning there was no power and no prospect of getting any all day. The news-hungry public were clamoring for papers. It was then that the motorcycle

"In a dozen different places as soon as the edition was on the street, some one grabbed a *Courier* and within a minute he was surrounded by a half-score of people, reading the 'storm sheet' as though it was a curiosity worth going a long distance to see.

"Walter and 'Chick' Treiber took turns on the mount, and in a little more than an hour the entire run was completed.

"For the first time since machines were installed the *Courier* resorted to 'hand-setting,' while in tabloid form the issue covered all the important news events and was composed and printed in the *Courier* plant."

EXPLAINED.

"What is this civil service business that they are always talking about?" asked the Boob. "What good does it do?"

"It's like this," replied the Cheerful Idiot. "If you have a job and you are not under civil service, they can fire you any time they want to. But if you have a job under civil service they can't fire you unless they want to." *Cincinnati Enquirer*.



ON this and the following pages are shown examples of hand-lettered and typographical designs submitted by students of the I. T. U. Course of Instruction in Printing. Hand-lettering is becoming more and more in evidence in display work as it is susceptible to decorative treatments that could not be accomplished with type and stock ornaments. Through constantly handling types compositors gain a subconscious information of letter forms which develops an aptitude for lettering, and they make rapid progress after acquiring some facility in handling the pen and pencil. Then, too, their typographical sense enables them to properly apply lettering to design.

BANQUET
GIVEN by MEMBERS
of the BEN FRANKLIN
CLUB ■ MCMXIII



M ■ E ■ N ■ U

BLUE POINTS

Olives

Radishes

CLAM SOUP

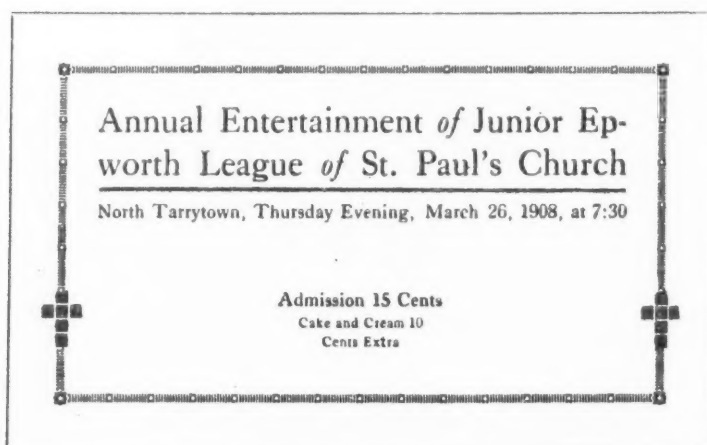
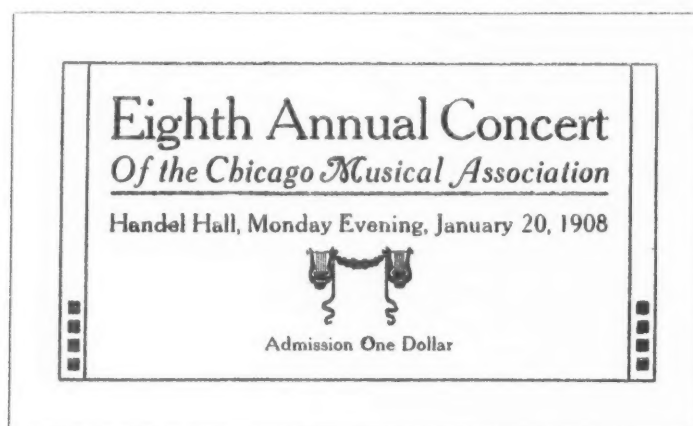
COLD ROAST CHICKEN

New Potatoes in Cream

ICE CREAM

ASSORTED CAKES

COFFEE



Tickets designed by M. O. Triplett.

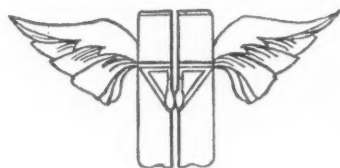
Stained Glass Windows



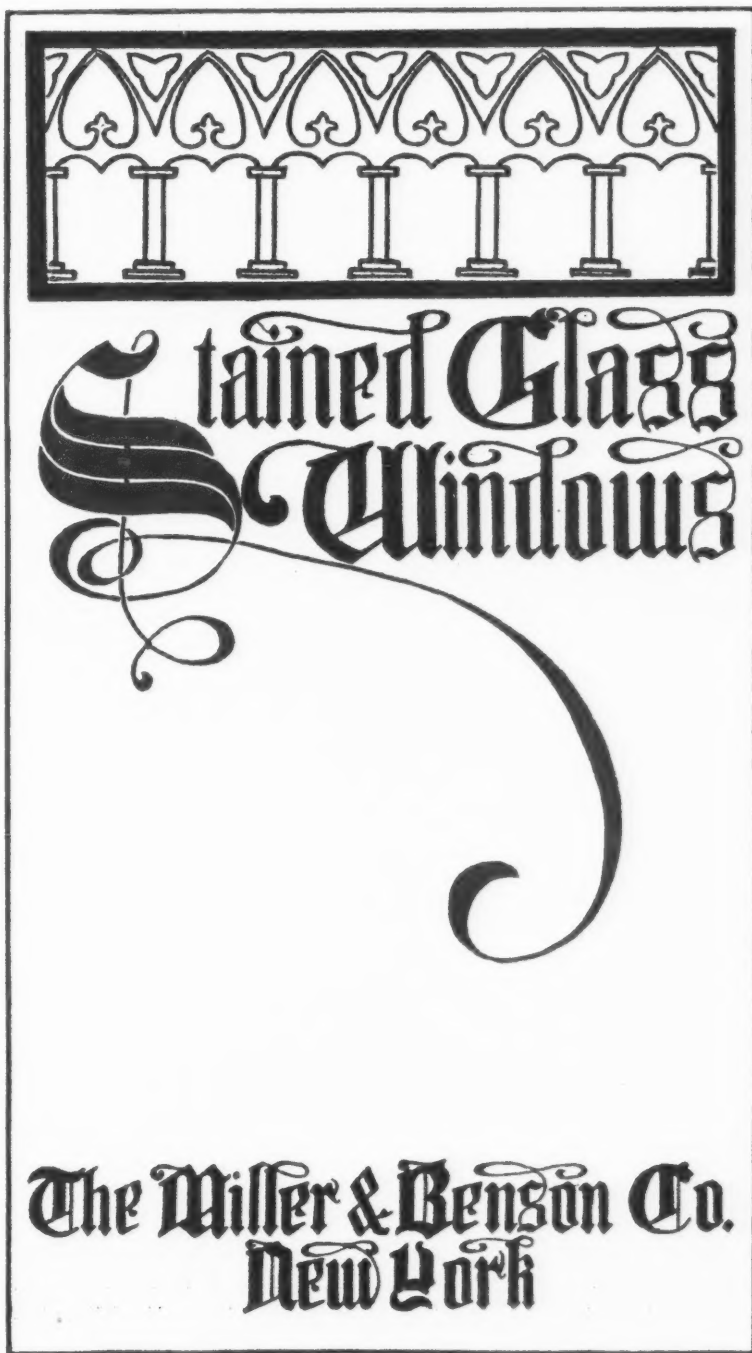
The
Miller & Benson Co.
New York

A BOOK ON PRINTING

By CHARLES EATON SMITH

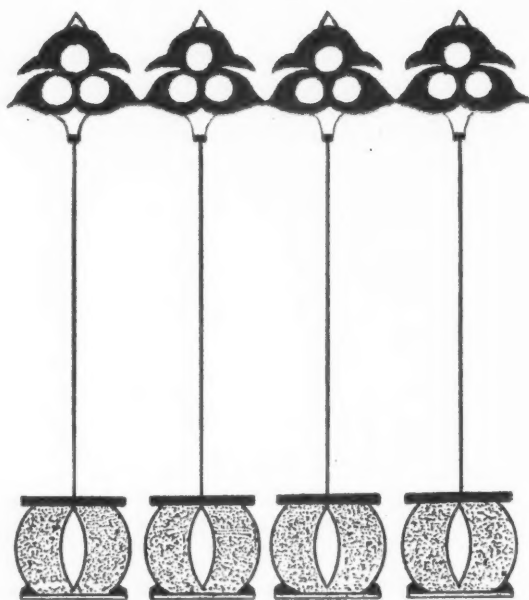


CHICAGO
THE EMPIRE PRESS
MCMVII



Designed and lettered by Ed Mather.

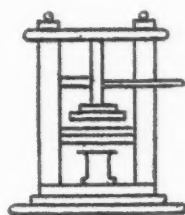
Stained Glass Windows



The Miller & Benson Co. New York

A BOOK ON PRINTING

BY
CHARLES EATON SMITH



CHICAGO
THE EMPIRE PRESS
1907

The
**Merchants'
Association
of Willsburg**



YEAR BOOK
1908

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Perhaps the most frequently asked question in regard to type-faces is the one concerning the capital letters I and J, especially with regard to the text or Gothic alphabets. This question is a periodical one—it bobs up with amazing regularity. That it is in a way a debatable question results in much argument over the matter, as note the following from a recent letter:

"To decide an argument will you kindly mark on



FIG. 1.—In the Engravers Old English type the I is given the wide sweep at the bottom. Compare with Fig. 2.

enclosed card which letter of thirty-six point Engravers Old English, as shown, is the capital I and which one the capital J."

Another letter, received on the same day, reads:

"We have become mixed on the capital J and capital I of Engravers Old English, and note the way you use them. I think this is of widespread interest to printers, because of the similarity in the two letters."

As far as we are able to ascertain, this question never has been definitely decided, and can only be settled as has been the question of the letters I and J in the Roman alphabet—by custom growing out of common usage.

From our earliest association with the text type we have always had doubts concerning these two letter forms, and we have yet to see the shop where this question has not come up at one time or another.

The early manuscripts and the early printed works show but the one character, I. The sounds of I and J were formerly represented by the same character, and even after the introduction of the differentiated form J, the words containing these letters were classed together, in dictionaries, etc., down to the nineteenth century.

The letter J is a comparatively late variant form of the Latin I, which was used indifferently as a vowel or as a consonant, and its consonated value being that of English *y* in *yet*. The form *j*, with or without the dot, was developed from *i*, with or without the dot, during the Middle Ages, but it was long used in certain positions in the word merely, without regard to the sound as consonant or vowel. The *j* gradually became differentiated from *i* in function as

well as form, but it was not until the seventeenth century that the distinction of *j* as consonant and *i* as vowel was fully established, and the capital forms of *J* introduced. The two letters thus developed were until quite recently classed together.

But while the Roman capital J gradually assumed a definite and admitted form, the capital J of the text or Gothic letter has remained of an indefinite character. The usual difference between the letters I and J in Gothic alphabets is that one is shown with the tail of the letter curved close to the upright element while the other ends in a flowing sweep—the one which is given the sweep being determined by the taste of the designer. Thus we find that in Engravers Old English type, shown in Fig. 1, the I is given the wide sweep at the bottom, while in Washington Text type, shown in Fig. 2, the reverse is true, and the wide sweep is given in the J.

In "Writing and Illuminating and Lettering," Edward Johnston says: "It would seem that in early inscriptions a tall I was frequently used for J between vowels, and for I at the beginnings of words; later, while the medial I remained straight, the initial form was curved to the left



FIG. 2.—In the Washington Text type the J is given the wide sweep at the bottom. Compare with Fig. 1.

and used for both I and J; this curved initial form at length became identified with the letter J.

In this connection a brief consideration of the use of the letters U and V will not be amiss, especially as the transposition of these two letters is frequently seen in type arrangements, and the printer is at times at a loss to know just when this transposition is permissible.

The U is a cursive form of the letter V, with which it was formerly used interchangeably. As early as the tenth century, however, V came to be used by preference as the capital initial form, and U as the uncial or cursive medial form. In dictionaries of English U and V were not given separate alphabetical positions until about 1800.

Concerning this use of I for J and V for U, Mr. Johnston says: "This is associated so much with the Latin usage that it is perhaps permissible still in Latin. But for

modern English, in which these letters are strongly differentiated, the tailed J and the round U are to be preferred. Besides the suspicion of affectation attaching to the other

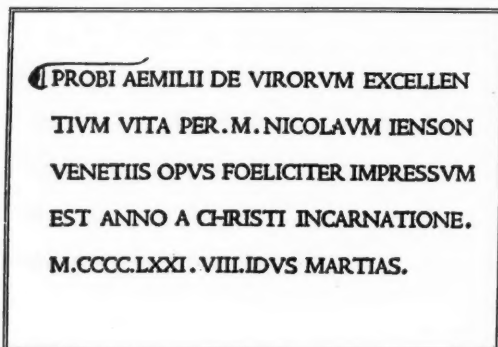


FIG. 3.—A reproduction of the first page of displayed type composition, arranged by Jenson at Venice in 1471. Note the absence of the letters J, U and W.

mode, its strangeness gives an appearance of awkwardness—almost amounting to illegibility—to common words, such as 'A QVAINT IVG' or 'IAM IAR' and, at the least, very careful discrimination is desirable: 'IVBILATE' may pass, but 'IVIVBE' is not really readable."

And so, in Latin manuscripts and early printed books,



FIG. 4.—A modern page by Bruce Rogers, in which the letters J and U are not used. Inasmuch as the text is Latin, this treatment is harmonious.

we find this usage of the letters I and V. In Fig. 3, which is a reproduction of the first page of displayed type composition, having been arranged by Jenson in Venice in

1471, this usage is shown, and in fact the books of Jenson do not contain the letters J, U and W, these characters not having been added to the alphabet until some years later.

In Fig. 4 is shown a reproduction of a page arranged by Bruce Rogers. Inasmuch as this page is in Latin it is fitting that the old usage of the letters in question be brought into play, in order that the text and treatment may be harmonious. It is also fitting that on a building of Roman architecture, containing a formal inscription or a name, this usage be followed, as the form of architecture, being taken from a certain period, is at its best with a letter treatment of the same approximate date. But in purely modern work this usage of the letter forms in question savors of affectation.

The Job-Composition Contest.

The cover-page contest closes on May 15. The entries are being received in large numbers, and this contest prom-

COVER-PAGE CONTEST

A COVER-PAGE FOR A LOCAL TELEPHONE DIRECTORY

Conducted by the Job Composition
Department of The Inland Printer

OPENS APRIL 1 CLOSES MAY 15

THE COPY	THE AWARDS
<p>Eastern Michigan Telephone Company. Belleville Exchange Directory. January 1, 1914. Charles Emory, Manager.</p>	<p>First place, Twenty-five dollars. Second place, Fifteen dollars. Third place, Ten dollars.</p>
<h3 style="text-align: center;">THE RULES</h3> <p>The size of the page is to be 5x8 1/4 inches, but the size of the form may vary according to the taste of compositor. Seven proofs are to be submitted, mailed flat. Six of the proofs should be upon whatever stock the compositor may select for the job, with one proof on white paper, for reproductive purposes, all of them printed in black ink. The contestants may arrange the copy as they see fit, but no words are to be omitted, and none added. The reading matter must be printed from type, but any stock ornaments or other decoration may be used. The contest is open to all, and each contestant may submit as many designs as he sees fit.</p> <p>All entries must be addressed to Job Composition Department, The Inland Printer, 632 South Sherman Street, Chicago, Illinois.</p>	<p>Fourth place, Three dollars in subscription or books. Fifth place, the same. Sixth place, the same. Seventh place, the same. Eighth place, the same. Ninth place, the same. Tenth place, the same. Eleventh place, the same. Twelfth place, the same. Thirteenth place, the same.</p> <p>The Three-dollar awards consist of either a year's subscription to The Inland Printer or books amounting to \$3 from the following list:</p> <p>West-Pocket Manual of Printing, 50c. Design and Color in Printing, \$1. Imposition, a Handbook for Printers, \$1. Impressions of Modern Type Designs, 25c. Letters and Letter Construction, \$2. The Principles of Design, \$3. Specimen Books: Bill-heads, 25c, Covers and Title-pages, 75c; Envelope Corner Cards, 25c; Letter-heads, 50c; Cards and Tickets, 25c; Menus and Programs, 50c.</p>

ises to maintain the successful standard set by the competitions previously conducted by this department. The prize-winning designs, together with a number of the other entries, portraits of winners, etc., will appear in the July issue of THE INLAND PRINTER. These contests in job composition have been exceedingly popular.

The fact that the prize-winning designs are reproduced, together with a selected number of other entries, offers to the contestants an opportunity of comparing the various items, thus affording the educational feature which is the chief aim of these competitions. While the prizes are, of course, greatly to be desired, it is in the comparison of his own work with that of other printers that the contestant finds the greatest benefit.

Read the above announcement, note the amounts of the various awards, and send in your entries immediately.



BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat; if rolled they will not be criticized.

THE blotter from the Rice Press, Flint, Michigan, is nicely gotten up in colors and the type arrangement is very satisfactory.

W. DIXON, Uvalde, Texas.—The card is very striking and the color combinations which you have used are very effective. We have no criticism to offer regarding the work.

FROM the Sprague Electric Works, New York, we have received copies of late catalogues, all of which are nicely gotten up. The designs as well as the mechanical execution are very satisfactory indeed.

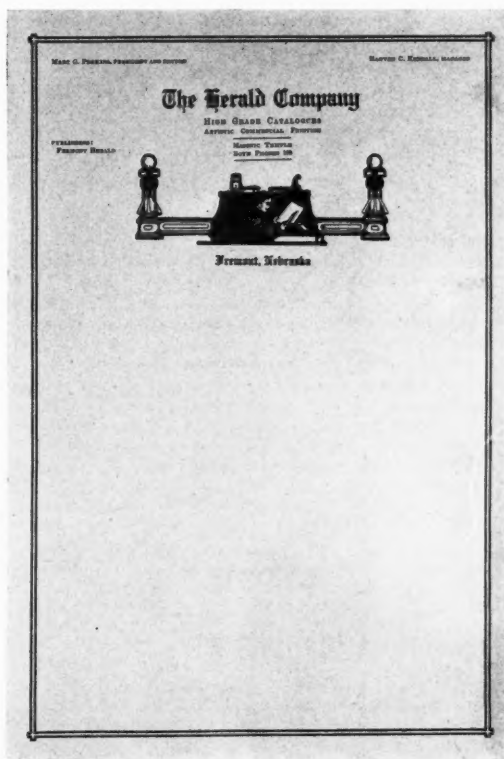
ED. TOWSE, Honolulu, T. H.—The booklet is very nicely gotten up, and is arranged in a manner which leaves nothing to criticize. The color combination which you have selected for the inner pages is unusual and yet exceptionally pleasing.

COMMERCIAL specimens from C. W. Harmony, Sapulpa, Oklahoma, are nicely arranged and are thoroughly in keeping with the high standard to be found in Mr. Harmony's work. They call for no criticism as to typography, color or presswork.

AMONG the most attractive work in this month's specimens is a booklet sent out by Corday & Gross Company, of Cleveland, Ohio, enti-

original and clever, and we show herewith a reproduction. It is printed in three colors.

A. H. GOULD, Fremont, Nebraska.—All of your specimens are very carefully handled, and we find little to criticize regarding them. We would, however, call your attention to the fact that in one or two cases we note a wide spacing of the Gothic or text letter, and would suggest that you avoid this in your future work. The Gothic letter was designed



An interesting letter-head by A. H. Gould, Fremont, Nebraska.

primarily to set close together and give a rich, black effect; but where we break it up into spots by wide spacing between words, this effect, for which the letter was designed, is not secured. We like best the letter-head for the Herald Company, and show herewith a reproduction of it.

FROM J. W. Turner, superintendent of the Technical College of Sydney, N. S. W., we have received a booklet containing the programs and classes in printing and photoengraving for the ensuing year. The booklet is very nicely gotten up in colors and is well printed.

L. W. PHILLIPS, Uvalde, Texas.—While the border around the "show-card" is very original in its treatment, we do not think that the results warrant this sort of handling, and the broken spaces, due to the



A striking cover-design by Corday & Gross.

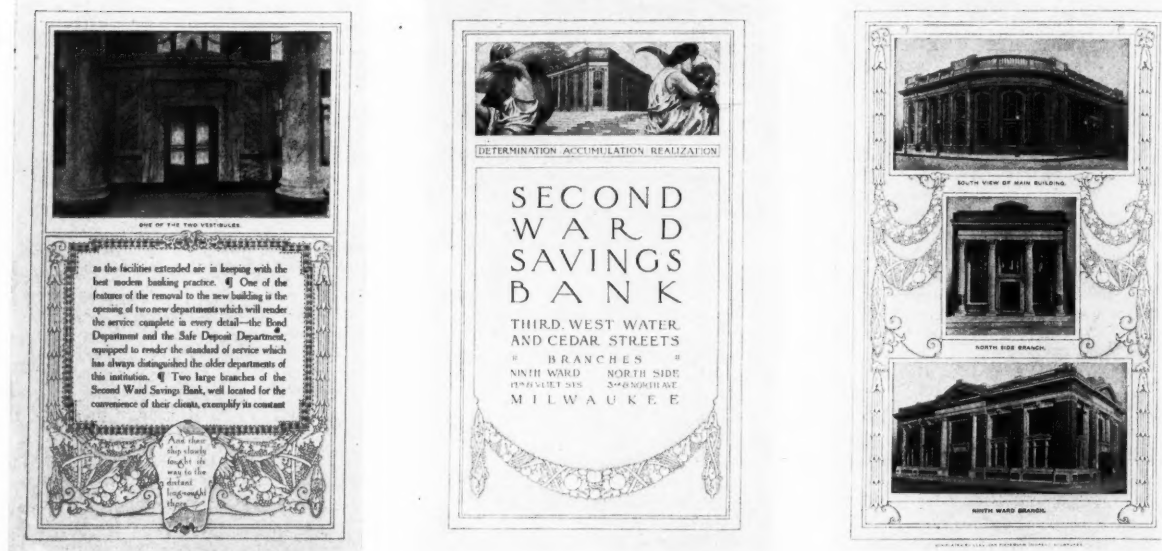
itled "Viewpoints." The text of the book is well written and very much to the point, and is illustrated by examples of high-class work from the plant of the Corday & Gross Company. The cover is exceptionally

fact that the material does not join together closely, are not pleasing. We think that an ordinary border design, even a plain parallel rule, around the card would be more satisfactory. The arrangement otherwise is of such nature that it calls for no criticism.

WE show herewith reproductions of several pages from a booklet recently gotten out by Klau-Van Pietersom Company, Milwaukee, for the

ERIC PETERSON, Fort Wayne, Indiana.—All of the specimens are well gotten up and we find nothing to criticize in the manner in which they have been handled. The letter-head of the Fort Wayne School of Arts is exceptionally good, as is also the letter-head for Lewis Ankenbruck.

H. W. LEGGETT, Ottawa, Ontario.—The card in Japanese style is very pleasingly arranged, and is thoroughly harmonious, except for the



Pages from a handsome booklet by the Klau-Van Pietersom Company, Milwaukee.

Second Ward Savings Bank. The designs are unusually good, and the original, printed in brown and gray-green on India-tint stock, gives an unusually pleasing effect.

A LETTER-HEAD and envelope from "The Keim Print Shop," Meadville, Pennsylvania, are unusually pleasing in design, although the color combination is too flashy. The same typographic arrangement with less striking colors would give unusually satisfactory results.

A YEAR-BOOK recently issued by the Fellow Craft Club of Cleveland is very pleasingly gotten up and printed on gray paper with an attractive cover. It contains the by-laws, list of members and officers for the various years, together with illustrations of the club quarters.

F. A. BOWEN, East Aurora, New York.—Your card printed and embossed in black and two shades of orange is very attractive, and we

fact that the stock does not lend itself especially to the printing of half-tones. The lettering is thoroughly in accordance with the illustration.

FROM *The Omineca Herald*, New Hazelton, B. C., we have received an attractive booklet of letter-head samples used to present the quality of the work of this plant to prospective customers. The designs are handled in a very pleasing manner and the colorwork is very carefully considered.

J. J. HENRY, Chattanooga, Tennessee.—The circular is nicely gotten up as far as the typographic arrangement and color combination are concerned, but the stock on which it is printed is hardly satisfactory, inasmuch as it is so thin that the pages show through and rather spoil the readability.

THE *Hawley Times*, Hawley, Pennsylvania.—The program and menu is very attractively gotten up, and we find nothing whatever to criticize. Both the decoration and the color combination which have been used are very satisfactory, and the type is arranged in a manner which calls for no criticism.

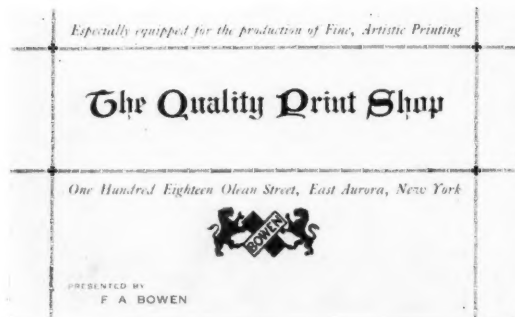
THE Bishop Press, Kansas City, Missouri, is issuing a series of booklets called the "Teeney Book," of which the second number is at hand. These booklets are embossed and printed in colors and are thoroughly up to the standard of Bishop quality, while the text is especially interesting and informing.

JOHN A. ROSE, Boone, Iowa.—The specimens are quite satisfactory and offer little opportunity for criticism. We would suggest, however, that the main line in the heading for the *Boone County Democrat* be spaced a little closer between words and that the small blotter be arranged with less panelwork.

THE *Junction City Republic*, Junction City, Kansas.—Both the letter-head and envelope are well handled and we would compliment you upon the excellent color harmony which you have secured in the printing of the shade and tint of brown on the India-tint stock. There is no call for criticism regarding this work.

VESTA PRINTING COMPANY, Chicago.—The circular is very satisfactory, except that the light color is rather too weak and does not give the text-matter a chance to show as strongly as it should, especially as this light color has been used on the heading. The general arrangement of the circular is very satisfactory.

VOLUME 1, No. 1, of *Good Printing*, the house organ of the Freeman Printing Company, Cincinnati, Ohio, is nicely gotten up and contains



Attractive card design by F. A. Bowen, East Aurora, New York.

find no criticism whatever to offer regarding it. We show herewith a reproduction.

A PACKAGE of blotters from the Modern Printing Company, Adelaide, Australia, shows some very interesting designs and the illustrations thereon are also appropriate and effective. The typographic arrangement is in accordance with the principles of good commercial work.

interesting text-matter. The printing of both line and half-tone is well handled, and the color combination on the cover is harmonious. We shall be interested in future issues of this publication.

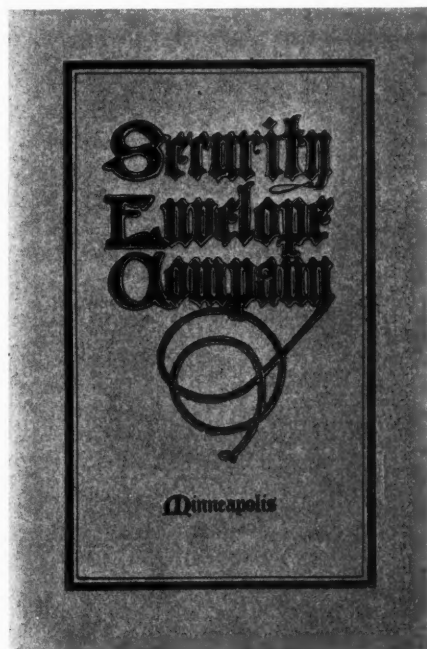
AMONG the most attractive and effective house organs to reach this department is one from the Baker Brothers Engraving Company, Omaha, Nebraska. It is entitled *Impressions* and contains text and illustrations descriptive of the plant of this concern. The half-tones are well made and nicely printed, and the text is of an interesting nature.

AL S. CAIN, Provo, Utah.—Of the letter-heads we like best the one for John W. Ellison, the color combination on this being particularly pleasing. We think, however, that there is perhaps a trifle more rule-work on this heading than is desirable, as it gives the design a rather stiff effect. The other specimens are also quite satisfactory.

H. J. HARVEY, Traverse City, Michigan.—The specimens which you have sent are among the most pleasing we have recently received, the letter-heads being especially well handled. The cover-page for the "Prudential Insurance Company" menu is very nicely handled. We note that the color combinations are harmonious in every case.

A BOOKLET from the Larew Printing Company, Knoxville, Tennessee, is very nicely gotten up, although personally we do not care for the combination of colors which has been used. The advertising value of the illustrations would be enhanced considerably if they were printed on some stock other than the pink coated paper which has been used.

WE show herewith a reproduction of the cover-page of a booklet designed for the Security Envelope Company, of Minneapolis, by Paul O. Bothner, compositor with the Lakeland Press. The original is printed



Strong cover-design by Paul O. Bothner, Minneapolis.

in black and gold on gray stock, from a specially lettered design and is very satisfactory. The inner pages of the booklet are also well handled and offer no opportunity for criticism.

M. L. MOODY, Marlin, Texas.—The specimens are in general very well handled, although we think that the page for the Majestic Hotel is rather too decorative, and that the text-matter has been spread over the page too much. A grouping of the lines into two or three groups would give a more simple design and one which should have better advertising value.

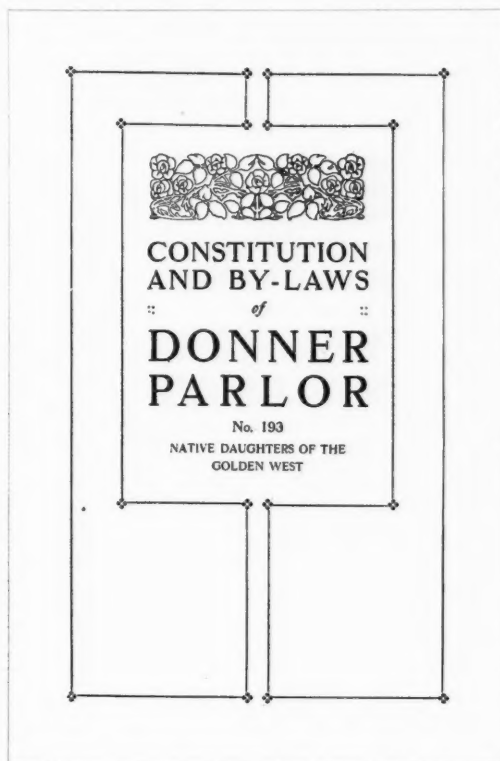
THE most noticeable feature in the package of commercial specimens from the Commerce Journal, Commerce, Texas, is the quality of ink used on most of the work. The type-designs are quite satisfactory, but the specimens as a whole appear rather gray, due to the fact that the ink is not of a quality to give the best results on cardboard and hard-surfaced papers.

FROM the Record Printing Company, Rockingham, Queensland, we have received a package of commercial designs. They are very nicely gotten up as to type arrangement and the colors are very pleasing.

Noticeable in one or two of the specimens is a lack of tone harmony, due to the fact that the rules which have been used in connection with the type are rather too heavy.

A COPY of the *Town Crier*, the official organ of the Town Criers' Club, of St. Paul, is very pleasingly gotten up, both in its typographic arrangement and in the manner in which it is printed. The advertisements are very neatly arranged and in general are kept in one series of type, thus giving a harmony throughout. The cover is an exceptionally pleasing design in two colors on brown stock.

AUGUST GUSTAFSON, JR., Oakland, California.—While all the specimens are excellent in their arrangement, we think that perhaps the cover-page of the Constitution and By-laws is the most original in its



An interesting design by August Gustafson, Jr., Oakland, California.

treatment, and we show herewith a reproduction of it. The other specimens are all gotten up in a manner which leaves no opportunity whatever for criticism.

A CIRCULAR from the Wetter Numbering Machine Company, Brooklyn, New York, is very nicely gotten up as to arrangement and is unusually well printed, the half-tones being of an excellent quality. The work offers no opportunity whatever for criticism, except that perhaps a plainer border on the cover would be more in keeping with the type-face in which the page has been set.

DAVID J. GILDEA, Catonsville, Maryland.—All of the specimens are well handled and we find nothing whatever to criticize in any of them. The type arrangements are thoroughly in accordance with the principles of good design, and the color combinations which you have selected are thoroughly harmonious in each case. We would congratulate you upon the excellent appearance of the work.

GEORGE WETZEL, New Orleans, Louisiana.—All of the letter-head designs are exceptionally well handled, both in type arrangement and in color. On the letter-head for Harry L. Moses, we would suggest that perhaps the placing of a light rule on each side of the line at the top might be desirable, as it would serve to hold closer together the various items which are scattered across the line.

FROM the Caledonian Company, St. Johnsbury, Vermont, we have received several samples of commercial work. The presswork and colors in each case are very satisfactory and our only criticism would be regarding the title-page of the program. We note in the top line of this program that there is an unusual amount of space between words, and the space is much greater than that between the ends of the lines and the rules which surround the page. This is undesirable, and care should be

taken in each case that the words in the line are placed closer together than are the words at the ends of the line and the rules. A slight letter-spacing will frequently do away with this unusual amount of space between words in the line.

A BOOKLET from the J. W. Butler Paper Company, devoted to the publicity of their snowflake enameled paper, is an exceptionally interest-

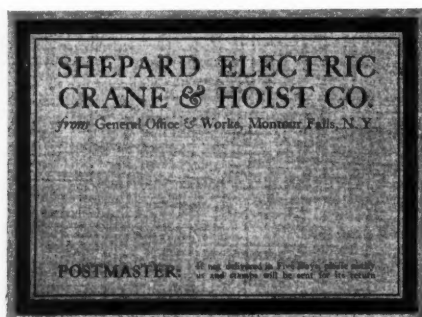


Cover of a recent catalogue from the J. W. Butler Paper Co.

ing piece of work. The cover is printed in offset in nine colors and is very attractive. We show herewith a reproduction, although the beauty of coloring is necessarily lost.

ARTHUR GLEDHILL, Colorado Springs, Colorado.—The folder for the Joslyn Linotypes is very nicely arranged, and the text-matter is especially interesting and valuable. We think that this should prove good advertising, as it not only shows the quality of the work but gives information which is necessary to those who buy printed matter. There is no criticism whatever to be made regarding the work.

R. T. GENUSKE, Youngstown, Ohio.—The specimens are all nicely handled and call for no criticism whatever. Our only suggestion regarding the work would be that the heading for the "Italian Commercial Bank" would be more pleasing in a display with better contrast. As it now stands, practically all of the text-matter is of the same prominence in display. The envelope corner-cards are especially well handled.



Attractive label design by J. H. Davis, Cleveland, Ohio.

BROWN PRINTING COMPANY, Camden, Arkansas.—Of the two letter-heads we rather prefer the one in one color, for while the combination is very satisfactory, there is too much of the red-orange used and the job is in a way cheapened by the flashy appearance. If you were to print the line "Commercial & Society Printers & Stationers" in a dark blue,

using a yellow-brown or orange-brown for the monogram and heavy rule, the effect would be much more pleasing.

A PACKAGE of commercial specimens from J. H. Davis, Cleveland, Ohio, contains some exceptionally interesting designs. Perhaps the most pleasing is the label for the "Shepard Electric Crane & Hoist Company," a reproduction of which we show herewith. The original is printed in dark brown and yellow-orange on brown stock, the whole effect being very pleasing.

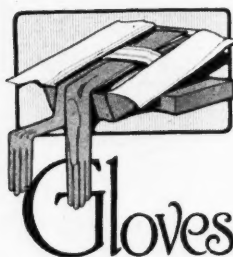
JOHN T. GLOVER, Morgantown, West Virginia.—We find nothing to criticize in the examples which you have sent, the type arrangements all being satisfactory, and colors, with the exception perhaps of the program for the Valentine Dance, being very pleasing and harmonious. On this particular cover, we would suggest that an orange or a brown be used in preference to the red, as a contrast in color to the light blue.

ROY A. HOLT, Grove, Oklahoma.—The envelope corner-card is well gotten up, although we think that if you had used one series of type throughout rather than an extended and condensed letter, the effect would be more pleasing, due to the fact that a shape harmony would have been maintained throughout the design. The rules between the inner groups of type are just a trifle light to harmonize in tone with the type-faces.

WILLIAM W. PRESTON, Niobrara, Nebraska.—We note that all of the specimens are very nicely handled, both in typography and color selection. We would suggest, however, that where you use the Gothic or text letter you space it close and neither space widely between words nor between letters, as the Gothic or text letter is at its best only when set close. The heading for W. L. Stevens is particularly interesting and is handled in a very pleasing manner.

FROM Gordon Schonfarber, Chicago, we have received a group of folders designed for Carson, Pirie, Scott & Company. They are pleas-

February Sales



Carson, Pirie, Scott & Co.

A cover arrangement by Gordon Schonfarber, Chicago.

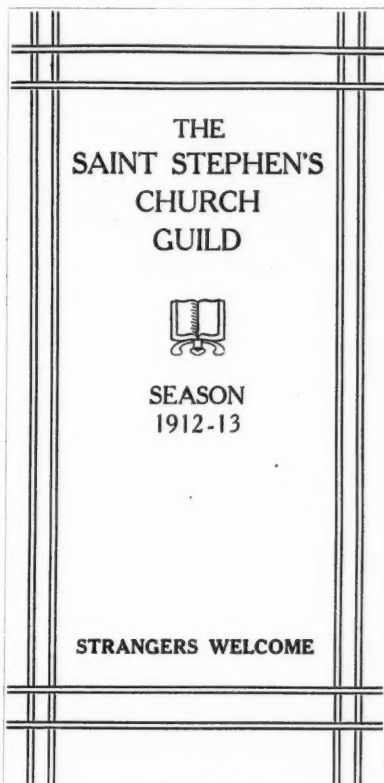
ingly arranged in black and colors, the cover-designs being very suggestive, and the text-matter of the inner pages arranged in accordance with good typographic design. We show herewith a reproduction of one of the covers.

C. SPARKS, Port Hope, Ontario.—The specimens are very neatly arranged, and we find nothing to criticize in the manner in which they have been handled. We would compliment you upon the use of one series of type for each piece of work and note that you have gained a harmony of shapes in this manner which can not be secured by the use of several different type-faces. The heading for the Canadian Publishers' Association is very pleasing, and the type which has been used harmonizes in a very satisfactory manner with the decorative design. There is

little, if any, choice as to the colors in which this decoration has been printed. On all of the work the color combinations are exceptionally well chosen.

JAMES CUSACK, New Orleans, Louisiana.—The package of specimens contains some unusually interesting designs, and we find nothing whatever to criticize in the manner in which the work has been handled. The color combinations are especially effective, and the type arrangements are all handled in a very satisfactory manner. We would especially compliment you upon the card for the Ruskin Press, both as to its type arrangement and as to the colors.

FROM Fred Doig, St. John, N. B., we have received some excellent commercial specimens. They meet with all the requirements of good typographic arrangement and offer no opportunity for criticism. We show herewith a reproduction of one of the pages.



A page by Fred Doig, St. John, New Brunswick.

DAN M. GROSS, Waukegan, Illinois.—The commercial specimens are quite satisfactory, although we would suggest that the card for Charles H. Sladik would be more pleasing if a roman or italic letter were used in the place of the text letter. The latter does not lend itself readily to squaring up in the manner in which you have used it on this card, while the roman does. The letter-head for the *Times-Review* is very pleasing in its arrangement as well as in the color-scheme.

FLOYD H. LINCOLN, Walton, New York. We would especially compliment you upon the neatness and tasty appearance of the typographic specimens which you have submitted. We note that you have confined them in nearly every instance to one type-face and that the harmony of the shape and tone is thus preserved throughout the work. The specimens do not call for criticisms in any particular. The letter-head for S. H. Osterhout is unusually interesting in its treatment.

GEORGE R. DUNLAP, Erie, Pennsylvania.—The card for the Methodist church would be more satisfactory if you had used some type-face other than the shaded letter, as the latter is not very readable on stock of this character. The use of another letter would also give a better harmony to the card, as you have now used four different type-faces, and we would suggest that each job be kept as far as possible in but one or two series. The general arrangement is very satisfactory.

HUGH H. BURNETT, Pawhuska, Oklahoma.—The work is very satisfactory in all its details and we find nothing to criticize. We would suggest, however, that in the booklet printed on the pink stock the initials are at some distance from the text which follows them, and perhaps

running them over the rule would be even preferable to placing them as they now are. The arrangement of these pages otherwise is original and very pleasing. Your color combinations throughout are also good.

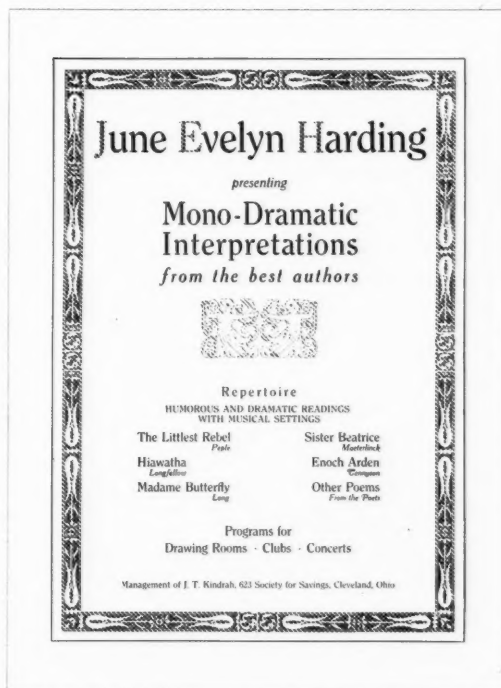
A PACKAGE of commercial specimens from Axel Edw. Sahlin, with the Roycroft Press, New York, contains some excellent designs in colors.



Unique card by Axel Edw. Sahlin, East Aurora, New York.

Perhaps the most unusual is a personal card of Mr. Sahlin, a reproduction of which we show herewith. The original is printed in two colors on white stock.

E. S. BARBEE, Steubenville, Ohio.—The letter-heads are all nicely arranged, although we would suggest that an old-style roman letter would be more in harmony with the Gothic letter of the heading for Edward Wild. While the letter form which you have used is a modification of the old-style roman, we think that it does not harmonize quite well with the Gothic as would the old style. The heading for the Franklin Concert Company is exceptionally attractive in its color treatment.



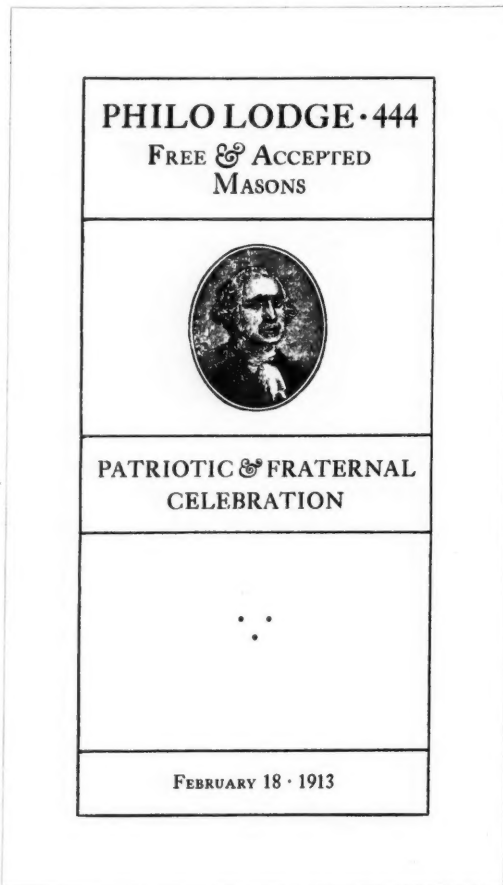
An interesting treatment by J. Edwin Bell, Cleveland, Ohio.

J. EDWIN BELL, Cleveland, Ohio.—The specimens are all handled in a very satisfactory manner, and we note that your color combinations throughout are exceptionally pleasing. The first page of the folder for "June Evelyn Harding" is very pleasing in its design, and we show herewith a reproduction.

M. S. PALMER, Santa Ana, California.—Your specimens are very pleasingly handled, although we note that in one or two of them, especially the note-head for the North Main Street Grocery, you have used

several different type-faces, and we think that this heading would be more satisfactory if kept in but one or two series. A consideration for shape harmony in type-design suggests that all the faces used in a design should be of the same general shape, and where we use an extended letter and a condensed letter in the same piece of work, we do not secure the shape harmony which is desirable in typographic arrangement. This is particularly noticeable in this heading. We note your hand-lettered cover-design, and would compliment you upon the success of your efforts along this line.

FROM William F. Fell & Co., Philadelphia, we have received a package of attractive commercial work, among the most interesting being a program and menu, the cover of which we show herewith. The treatment is especially appropriate and pleasing.



Appropriate treatment by William F. Fell & Co., Philadelphia, Pa.

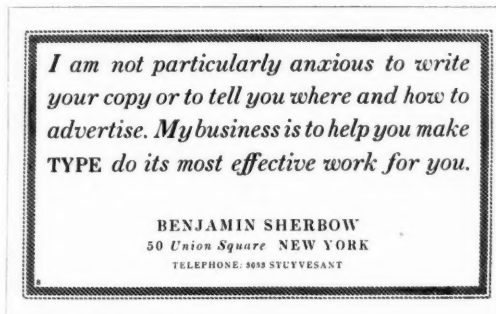
EDGAR M. BADLWIN, Fairmount, Indiana.—The advertisement is set up in a very satisfactory manner and offers little if any opportunity for criticism. The display has been arranged throughout in a consistent manner, and the breaking up in the panels has been done very nicely. Our only criticism regarding the work is that the rules at either end of the line "The Rexall Store" are rather heavy, and we would suggest that they be made a trifle lighter and that both of the rules be of equal weight.

J. W. SHORT, Toronto, Ontario.—The specimens are all handled in a very satisfactory manner, and leave but little opportunity for criticism. We would, however, suggest that the motto-card containing the quotation from "Aldus" would be more pleasing if designed in a more simple manner, as we feel that the subject is formal in its treatment, and the amount of decoration which has been placed around this particular design is hardly in keeping with the dignity and formality of the statement contained therein.

We have received a copy of a specimen-book of type-faces from the printing department of the Mounted Service School, Fort Riley, Kansas. The booklet is designed and printed by Sergeant Frank P. Sharpe and Sergeant Lester F. Van Allen, and contains a showing of the type-faces contained in the plant. Our only criticism of this work is that the green

which has been used in combination with the black is too dark and does not give enough contrast to pay for printing the second color. A yellow-green, or perhaps a brown, would be more satisfactory.

We show herewith a reproduction of one of a series of attractive post-cards issued by Benjamin Sherbow, New York. These cards coming at



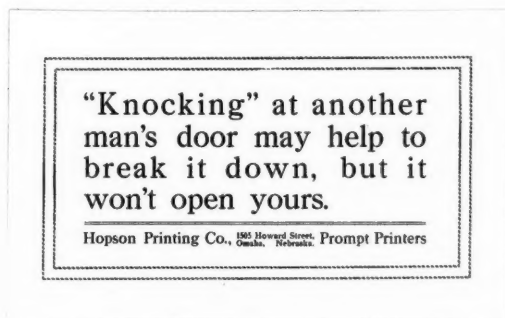
One of a series of neat cards by Benjamin Sherbow, New York.

regular intervals of a few days are very effective advertising, and the manner in which they are gotten up places the qualifications of Mr. Sherbow to handle high-class typography before the public in a forceful manner.

ALVIN E. MOWREY, Franklin, Pennsylvania.—We note that some of your specimens contain a considerable amount of bright or strong colors, and would suggest that as a usual thing, where combination of black and red, or yellow or orange are used, that the bright color should not be more than fifteen or twenty per cent of the entire amount of work, the balance being in the black. Where we have too much of the bright color the effect is not pleasing. We would also suggest that you avoid the combination of red and orange, or red and yellow-orange, as the one color in a measure offsets the other.

PAUL D. CREW, Creighton, Nebraska.—We would suggest that the cover-page be arranged with less rulework and decorative material, as the page as it now stands shows the text-matter overshadowed by the ornamentation. We would call your attention to the fact that a simple type-design is, as a usual thing, more effective than is an elaborate one, especially on heavy cover-stock. We do not care for this color combination, and if this design were used, would prefer that the violet be replaced by either a blue tint to harmonize with the dark color or a brown which would harmonize with the dark color by contrast.

ADVERTISING literature from the Hopson Printing Company, Omaha, Nebraska, is very nicely gotten up, the arrangements being simple and



A card by the Hopson Printing Co., Omaha, Nebraska.

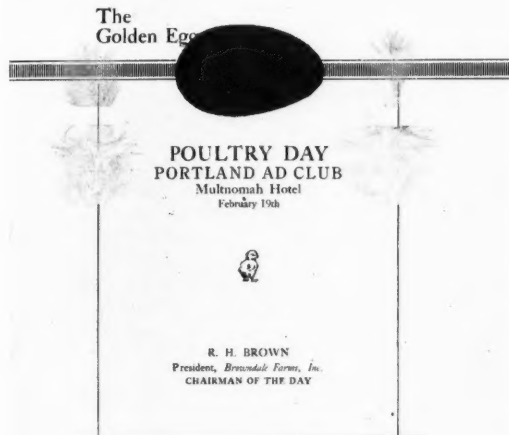
without undue decorative effects. We show herewith a reproduction of an advertising card.

J. W. SMITH, Lenoir, North Carolina.—We note that you have not been careful in your spacing between words in using the text and script letter forms. We would suggest that in the use of both of these letter forms the words should be placed close together, and in spacing the letters this should be taken into account. In spacing between words or between letters the area of white space between the different forms must be considered rather than the distance between serifs of the letters, and when we set either text or script letters and place between the words the same amount of space, we find that because of the unusual shapes of the various letter forms, the space will apparently vary greatly. We also note that your work shows a tendency toward throwing the various

groups to one side or the other of the design and would suggest that in most instances a symmetrical arrangement, or the balancing of all groups upon the center of the page, gives the most pleasing effects.

CLYDE LESTER CONNELL, St. Louis, Missouri.—The specimens are all neatly arranged, and offer but little opportunity for criticism. On the cover for the "Entertainment Programme," however, we would suggest that a different border be used, as the border which you have shown on this cover, being made up of a succession of rather heavy spots, detracts to a certain extent from the readability of the text-matter. Where a border of any character is broken up into spots rather than seen by the eye as a running band of color, the force of attraction is too great, and the advertising value of the text is lessened because of this fact.

FROM H. R. Hayek, Portland, Oregon, we have received copies of an interesting menu designed for the Portland Ad. Club. The arrangement



An appropriate arrangement by H. R. Hayek, Portland, Oregon.

is quite striking, the decoration being unusually appropriate in consideration of the occasion. We are showing herewith a reproduction.

L. CASHION, Greenwich, New York.—Both of the specimens are quite satisfactory, although we would suggest that where you are handicapped by rule which is not in a good condition, it is desirable that panelwork be avoided, as the rules not coming together properly leave an unsightly broken space, which detracts from the general appearance of the work. In cases of this kind it is better to omit panelwork, or construct the pages with small decorative borders. The letter-head is set in sizes of type which are rather large, and the whole appearance is somewhat crude. We would suggest that smaller faces be used for this particular piece of work.

FROM P. E. Seely, Instructor in the School for the Deaf at Omaha, Nebraska, we have received a copy of the Eighteenth Biennial Report. The work throughout is done by students and is very satisfactory indeed. Our only criticism would be that the gathering of the text on the title-page into three or four groups rather than scattering it over the page would give a more simple design and one that would be more pleasing to the eye. The cover-design is arranged in such a manner that the groups are thrown to one side or other on the page, and we would suggest a symmetrical arrangement, or a centering of all the groups on the page, as being more pleasing.

WILL RANDALL, Prairie City, Iowa.—The work is quite pleasingly handled, and we find no call for criticism. The card printed in red and green and entitled "Our Christmas Edition" is especially well handled. We also note the pleasing breaking up of the spaces on the cover for the Prairie City Poultry Association, although in some of the advertisements we would suggest that you secure a little more contrast in the type sizes, as where everything is brought out in strong type, the advertising value of the important features is lost to a certain extent. Bringing out one or two points for display in fairly large type and subordinating the balance of the text of the advertisement gives the best value.

HARRY ROBINSON, a high-school student of Salina, Kansas, has sent in a package of specimens of the work of the High School Printing Shop. They are quite satisfactory in arrangement, and except for the fact that

one or two of them are rather broken up in design, due to the fact that the various groups are scattered over the pages, there is but little to criticize. We note a letter-spacing and wide spacing between words of condensed type, and would suggest that the condensed type should not be spaced only in cases where it is absolutely necessary. To use a condensed letter and then space it widely results in an incongruous appearance in the work. A consideration of tone harmony would suggest that the rules in the letter-head be slightly heavier in order that they may be more in keeping with the type between which they are placed.

RICHARD N. CHIBB, Chilton, South Carolina.—In the pages for the Continental Gin Company, in attempting to display too many features on the page, you have rather spoiled the general effect, and have arranged the display lines in such manner that there is little difference in size between them. In most of the examples, if you were to bring out one or two points in display strongly and then subordinate the balance a trifle, the typographic effect would be more pleasing. We also note that you have a tendency to space widely between words in order to fill out lines, and would suggest that an occasional letter-spacing of the words would do away with the unsatisfactory appearance caused by the wide spacing between the words. The commercial stationery is quite satisfactory and the advertisement for the college which is surrounded by the light rule, is also very pleasing.

MCNITZKY PRINTING COMPANY, Denton, Texas.—Your work, in general, is quite satisfactory, although we think that some of the color combinations might be slightly improved. On the heading for the Grand Leader Company, we would suggest that perhaps the use of a brown in place of the blue would give a more pleasing contrast with the black. There is also a considerable amount of decoration in this heading, although this is not necessarily undesirable in work of this character. We would suggest a little less space between words in the top line, inasmuch as the Gothic or text letter has been used, and would also suggest that the rules which underscore this line be a trifle heavier in order that they may harmonize in tone with the type. The combination of colors on the blotter is rather flashy, and we think that inasmuch as a tint of the red has been used, there is rather too much of the color. The use of a green tint or a brown tint would be more satisfactory in this case.



COOL AND COLLECTED.

Photograph by R. R. Sallows, Goderich, Canada.

A NEAT WORSTED.

The groom wore the conventional black, and looked well pleased with his choice.—*De Kalb Review*.

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbec, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Ad.-setting Contest No. 35.

When THE INLAND PRINTER'S Ad.-setting Contest No. 35 closed, one hundred and seventy-five ads. had been submitted by one hundred and fifty-three contestants. In only two or three instances has the number of entries exceeded this, and in these cases the ads. used for copy were small, requiring but little work. There are a large number of very creditable ads. which will have a tendency to make the vote on the best specimens very scattering, but this will have the advantage of permitting a larger number of contestants sharing in the honors. At this writing the selections are coming in rapidly, and it is expected that everything will be in readiness for announcing the result next month.

Increasing Advertising Revenues.

Last month we reproduced a page from the Fremont (Neb.) *Herald*, showing how Harvey C. Kendall, the man-

intended to interest those who are considering building homes. Here advantage is taken of a very simple thing, and demonstrates how many opportunities lie before those who are observing enough to use them. One of the plate companies has been putting out for several years pages of these "Ideas for Home Builders," each page consisting of three two-column articles, and each article costing probably not more than 50 cents. Mr. Kendall has evidently taken one of these articles and pasted it in the center of a page and then gone out and sold the remaining four columns; not only for one issue, he explains, but the signed orders are each for twelve weeks. Mr. Kendall was wise in launching this idea at the right time of the year, when building is most prominently in the minds of his readers. It will be noticed the number of different lines interested in a feature of this kind. There are wall-paper, plumbing, lighting fixtures, building and loan associations, savings banks, and any number of other lines besides those shown in this page from the *Herald*. The best part of a feature of this kind is that it secures advertising that would not otherwise be in the paper, and adds just this much to the profits. What reader of THE INLAND PRINTER will be the next to get an idea along this line and put it into effect? When you do, send us a copy of your paper and let us pass it along to others.

Arranging the First Page.

There is a wide difference in first pages and a wide difference in opinions as to what constitutes the correct first page. Perhaps it would be a good plan to have a "First-page Contest," similar to our ad.-setting contests, but who would be the judges? The plan of having the publishers themselves act as judges, following the same lines as the ad.-setting contests, could not be adopted, as the publisher, if not allowed to vote for his own first page, would vote for the one nearest his own arrangement, as every publisher undoubtedly considers his own the best or he would change it. If the readers of THE INLAND PRINTER will suggest three judges, whose opinions they would take as authoritative, perhaps such a contest could be arranged, and thus bring together a big assortment of first-page arrangements and determine which should be taken as the model for the perfect, or the nearest perfect page. Four first pages were received this month for criticism and three of them are reproduced—the other was unfortunately damaged in the mails. The *Franklin Journal's* first page, in my judgment, has too many capital lines, and so many being extra condensed makes them still more objectionable. The placing of a couple of lines of capitals and lower-case, or even all capitals, similar in style to the third section of the heading in the first two columns between the first and second sections would relieve this condition

Second Fremont News in Fremont. Give These Firms a Chance When You Build. It Pays

Ads. intended to interest the prospective home-builder.

ager, had used the parcel post as an argument to secure a combination page of fourteen ads. to run nine weeks. This month another page is shown with four columns of ads.

somewhat. A variation in type style for the heading at the tops of the three center columns would be an improvement, using a letter something like that utilized by the

THE FRANKLIN JOURNAL



First page which has too many capital lines.

Courier-Dispatch. The first page of the latter paper is more quiet in appearance, but is none the less attractive.

PAWNEE COURIER-DISPATCH.



Four different styles of type in headings, furnishing a pleasing variation.

While there are four different styles of type used in the headings, they are not inharmonious and furnish a pleasing variation. The first page of the Rapid City Journal has an entirely different treatment from the others, afford-

ing an opportunity for featuring many more news items. While it will be conceded, probably even by the publisher himself, that it is not as "neat," from a typographical or artistic standpoint, as the others, still it may create and stimulate a greater interest in the reader, and that, in a large measure at least, is the object in attempting to arrange the model first page. The fourth front-page specimen sent for criticism was that of the Melfort (Sask.) *Moon*. This is arranged similar to that of the *Franklin Journal*. There is no advertising except in the "ears" on either side of the title, and these should be dropped, or, at the most, reserved for the use of the publisher.

THE RAPID CITY DAILY JOURNAL.



A first page which affords an opportunity for featuring a greater number of news items.

A Newfoundland Rate-card.

A. L. Barrett, manager of the *Western Star*, Curling, Bay of Islands, Newfoundland, sends a copy of his advertising rate-card, which has been in use for over a year and is giving satisfaction. The rates are as follows:

Casual, 1 inch, first insertion.....	\$0.50
Casual, 1 inch, second insertion.....	.25
1 inch, 1 month.....	1.00
1 inch, per year.....	4.00
50 inches or more, per inch.....	.08
11½ per cent to 25 per cent extra for special position.	

A rate-card which is giving satisfaction ought to be about right, and yet it might give perfect satisfaction to the advertiser, and for that reason (because there were no complaints) be considered satisfactory by the publisher, when in reality he might be getting better prices and still keep within the limit of satisfaction to his advertisers. Dropping to 8 cents an inch on only fifty inches of space seems unnecessary. An advertiser could use a four-inch ad. for three months and it would only cost him \$4.16, according to Mr. Barrett's card, when he really ought to pay from 12 to 15 cents an inch for this advertising. The rate of 8 cents an inch may be all right for column or half-column ads. every issue for a year, but there are a lot of smaller contracts which ought to produce a larger revenue.

proper display he set the ad. three columns wide and the usual depth, and the advertiser was so well pleased with the appearance of the ad. that he is now using the larger

and shows a very unusual arrangement. The placing of the principal display outside of the border makes it stand out very distinctly, and the judicious and even distribution of white space is another commendable feature. The original ad. was a half page, and there was about six picas of white at the top. Three excellent ads. come from Theodore T. Moore, of the Lodi (Cal.) *Sentinel*, one of which (No. 4) is shown. An unusual feature of this ad. is that not only is every display line a full line, but even the body matter was set so as to avoid a "break-line." A full-page ad. set by Bert Barnd, of the Hoisington (Kan.) *Dispatch*, is well arranged, but aside from the first big line there was a little too much sameness throughout the display. The headings of the various sections, such as "Stationery," "Rubber Goods," "Candy," "Perfumes," etc., should have

Life in your Home Made Doubly Comfortable If You Have Attractive Carpets and Draperies

Lace Curtains and Curtains Sets

Quality Goods, Need Not Mean a Great Expense. If You Buy Your Furnishings Here

Let Us Introduce You to Some of the World's Latest and Most Artistic Drapery Materials

Two Very Strong Lines in Hearth Rugs One at \$3.75 and the Other at \$1.75

A High Variety of Free Green Chaise and Sofas

WEILER BROS., LTD.

No. 5—An excellent ad., by Roy Shields, apprentice on the *Times*, Victoria, British Columbia.

space regularly. This is a liberty which it is not usually wise to take, but it worked to good advantage in this instance. C. H. McAhan, of the St. Joseph (Mo.) *News-*

EVERY WOMAN WILL WANT TO SEE THE NEW SPRING COATS

JUST OPENED and out of their boxes, about one hundred new ones will be shown for the first time tomorrow. In this collection you will find your own ideas carried out in matters of individuality and smartness. Scores of styles in

Diagonals, New Serges, Stylish Ratines, English Coverts, Silk Lined Voiles, Bedford Cords

The latest new three-quarter lengths, many with rounded corners, some with belted backs, others with high waist line. Some are plain tailored, others with fancy collars and cuffs. Half and full silk lined.

PRICES RANGE FROM

\$10 to \$50

Hawley Dry Goods Co.

No. 6.—Well-balanced ad., by T. A. Gralmeyer, *Times*, Bay City, Michigan.

Press, whose work has been shown and favorably commented on in the past, sends a number of specimens all of which would be interesting if space would permit their reproduction. No. 3 is an example of Mr. McAhan's work

Pennington's

A Style Showing of Surpassing Brilliance Awaits You at Wichita's Greatest Store

THE principal markets and style centres of America have contributed their smartest and most favored models to this assemblage of women's fashionable apparel, which embraces everything that Dame Fashion has dictated for the spring season of 1913. Dashing tailored suits in light fabric and the new spring shades; smart dresses in silks, satins, linen and other new fabrics; beautiful embroidery dresses; elegant evening costumes in dainty fabrics and delicate shades; home dresses in all the wearable materials known in silk, crepe and lawn; the season's prettiest waists; misses and children's tub dresses. The season's cleverest skirt models in many novelty weaves; linen auto coats; handsome evening wraps; silk petticoats in all the colors; raincoats. In fact everything that women wear is gathered here—forming the greatest fashion exhibition ever witnessed in Northwest Texas.

Newelton for Spring Season of 1913

Household, in the season's latest styles and designs, offer a wide range of choice from the most popular to the most exclusive. The collection is complete in every detail, and the prices are reasonable. A large variety of Free Green Chaise and Sofas.

New Spring Hosiery for All the Family

Our hosiery made up in the latest styles and a great variety of colors. The collection is complete in every detail, and the prices are reasonable. A large variety of Free Green Chaise and Sofas.

Fashionable Suits, Coats, Dresses, Kimonos, and House Dresses

Smart tailored suits in the new spring fabrics and colors, the price \$15 to \$25.00. Mesaline silk dresses, dark and medium colors, stripes and fig. ure, at \$8.50 to \$10.00. Raitine dresses, beautifully made, in all the spring shades, at \$4 to \$6.00. Linen dresses in white, brown and all the popular colors, at \$2.50 to \$4.50. Elegant evening costumes, in chiffon nets and voiles, all delicate shades, at \$10 to \$25.00.

House dresses in gingham, percale and linen, in simple, shade and plain, price \$6 to \$2.75. Tissue gingham dresses in many pretty stripes and fast colors, at \$3.50 to \$4.50. Silk kimonos in many beautiful dyes and floral patterns, priced at \$10.00 to \$12.50. Crepe kimonos in many designs both large and small, priced at \$2.50 to \$4.50. Separate skirts in many novelty materials and latest models, at \$2.50 to \$4.50.

Showing of the Beautiful and Popular Spring Dress Goods

The art of the season's weavers and designers is reflected in the new spring fabrics and colors. The collection is complete in every detail, and the prices are reasonable. A large variety of Free Green Chaise and Sofas.

Pretty Wash Dress Goods for The Spring Season of 1913

We show this season the greatest and best of the season's variety of wash dress fabrics. The collection is complete in every detail, and the prices are reasonable. A large variety of Free Green Chaise and Sofas.

No. 7.—By O. T. Vinson, *Times*, Wichita Falls, Texas.

been brought out stronger. Alfred Steinman, of the Modesto (Cal.) *Herald*, who has graduated from an ad. compositor to a writer and designer of advertising, sends several samples of his work. The ads. are well written and correctly displayed, but seem to lack Mr. Steinman's individual typographical touch. Roy Shields, an apprentice on the Victoria (B. C.) *Times*, sends an excellent full-page ad. which is reproduced (No. 5). Mr. Shields may still be an apprentice, but if all of his ads. are like this he must be nearing the point of graduation. A large package of ads. comes from I. A. Gralmeyer, of the Bay City (Mich.) *Times*, all of which are good examples of composition. Mr. Gralmeyer is a believer in plenty of white space and frequently uses double panels. No. 6 is a sample of his work, and is a striking and well-balanced ad. O. T. Vinson, of the Wichita Falls (Tex.) *Times*, is another man who believes in white space and panels. He sends several large

ads., one of which (No. 7) is reproduced. The round-cornered panels are neat and effective. The extending "g" in "Pennington's" throws the line out of the center, and this appearance should have been overcome, even if it had been necessary to break into the line below. Probably the best way would have been to make the panels on either side a little deeper and drop the line sufficiently to bring the small letters in the center (or a little below the center) of the white space.

Newspaper Criticisms.

The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

St. Johnsbury (Vt.) *Caledonian*.—You are publishing a nicely printed paper, full of news, and it is carefully made up, and these

ad-setting contests, as a study of the various specimens submitted would give all of your employees many good ideas of display.

Chandler (Okla.) *News-Publicist*.—You have a newsy first page and the paper is well arranged. Larger and stronger head-lines are advisable for the leading articles at the top of columns, and paid local items should be run in a column by themselves. Ads. are nicely displayed.

Frederick (Okla.) *Leader*.—Your paper is to be commended for its big showing of correspondence. Where there is so much news from surrounding towns there is sure to be a good subscription-list, and very little difficulty about renewals. The arrangement and ad. display are very good, and there is really nothing to criticize until you reach the printing. The paper, ink and presswork might be better.

Chilton (Wis.) *Times*.—There is only one criticism to make of your paper—it needs a little more ink and better distribution. It is seldom that a paper is received which is packed so full of news as the *Times*. It is very nicely arranged, carefully made up, and has a neat first page. The ads. are all good, and even the presswork is commendable, aside from the distribution of ink. Sixteen years ago a copy of your paper was sent to this department for criticism.



"REFRIGERATION FREE."

Photograph by R. R. Sallows, Goderich, Canada.

features make a few minor defects stand out all the more prominently. It would pay you to reset the publisher's announcement in new type and have it electrotyped. Being so badly worn it shows up greatly to the disadvantage of an otherwise very creditable page. There are a few other headings, such as "Births" and "Deaths," which should be reset. Avoid running the last line of paragraph at the top of a column, and see that the date line on the first page is evenly spaced between the rules.

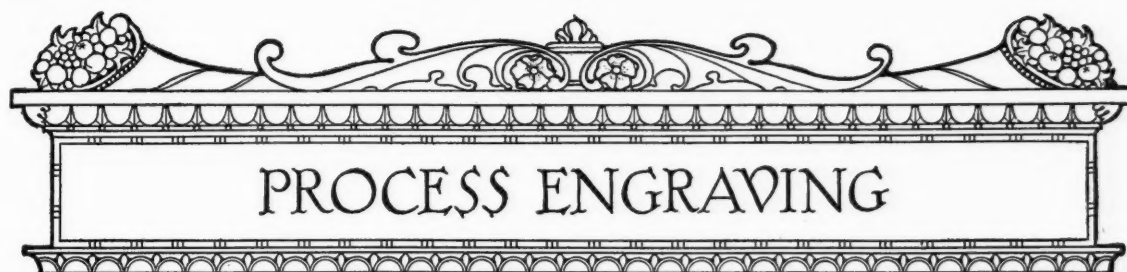
Montreal River Miner, Hurley, Wisconsin.—Aside from the uniform heads at the top of each column on the first page, and the running of paid readers in the local items, there is nothing about your paper to criticize. It is full of news and creditable in every way.

McComb City (Miss.) *Journal*.—You are publishing a creditable paper, and there is very little about it to criticize aside from the fact that it needs proofreading.

Western Star, Curling, Bay of Islands, Newfoundland.—Ads. are much better than they were when the *Star* was last criticized, a year ago. Some one from your office should enter THE INLAND PRINTER'S

Commerce (Tex.) *Journal*.—Your paper is well arranged, aside from the department of "The Week's Doings," which is made up principally of paid items. Advertising of this kind is not read any quicker because it has an occasional news item mixed in; in fact, it is not read as quickly, as the reader will cull out the news and skip the rest, whereas the entire column or two will be read with much more care when the subscriber knows that it is all advertising. Your ads. are well displayed. That of the Crawford-Norris Company, upon which you particularly request criticism, is nicely balanced.

Gibson City (Ill.) *Courier*.—It is just fourteen years since a copy of the *Courier* was received for criticism, although the paper has frequently come to my desk. It is an exceptionally well-arranged paper, filled with news and attractive ads. The only criticism which the *Courier* deserves is one which was probably expected, and that is the failure to remove advertising from the first page. If the same excellent arrangement of headings was extended to cover all of the seven columns instead of only three, it would be one of the most pleasing in appearance.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Gray Process.

Arthur Scribner, New York, submits a booklet in which the borders and all of the decoration are in flat half-tone, and wants to know the trade term for such work.

Answer.—The borders and decoration were drawn in black, a line negative made of them, and then a negative of a flat half-tone tint stripped and laid over the line negative before the latter was printed on metal. This was called the "gray-tone" process because the effect was gray or midway between white and black. Like all shop terms it has been abbreviated as much as possible so that it is now called the "gray process," which term is likely to remain.

Brief Replies to a Few Correspondents.

O. L. H., Perry, Oklahoma: The proper place to learn processwork is in a photoengraving plant.

F. W. C., Syracuse, New York, will not have trouble with the color chipping from retouched photographs if he will first cover the photographs with a thin wash of gelatin before retouching.

Montrose (Cal.) *Enterprise*, and others who ask for an inexpensive cartoon process for a country paper should write to Ozias Dodge, Norwich, Connecticut.

Phil. Hynard, Newtown, Sydney, Australia: There is a bichromate of sodium which can be used instead of bichromate of ammonium.

Earl Kimble, Horseheads, New York: Sensitized zinc plates ready for use in the camera can not be had in this country.

High-light and Half-tone Methods Combined.

C. W. Breese, Middletown (N. Y.) *Times-Press*, sends a portrait clipped from a newspaper and asks how the effect shown is obtained. The portrait shows the head and hands in half-tone and the body drawn in bold pen-and-ink lines, though engraved in half-tone as if by the high-light process.

Answer.—It is difficult to describe how this is done without an illustration. Make an ordinary 60-line half-tone negative of a head and bust portrait. When it is reversed and dry, place it in a negative retouching stand and cover it with a piece of transparent Norwich film. Stop out on the film the face and hands with greasy ink, then draw in on the film with a brush the bust and background for the portrait. Cover the film with the red varnish, that comes with it, develop with gasoline and you have a negative mask or stencil which you register in place on the half-tone negative and then print on metal. The face and hands print in half-tone as usual while the bust and background are in half-tone lines, giving very much the

effect of the high-light process or of a half-tone plate which has had the high lights cut away with a graver. Most pleasing effects can be had in this manner, and it is one that is going to become popular with the newspapers.

Dry Plates for Photoengraving.

George Ransom, Fremont, Nebraska, writes: "I am an experienced dry-plate photographer and would like to try my hand at photoengraving, but a friend of mine who is working at photoengraving in Buffalo writes me that I will have to be a wet-plate photographer to make half-tone negatives, as dry plates can not be reduced and intensified or dried quickly enough. Please let me know in your 'Process' column as to whether this is so or not."

Answer.—It has been said before in this column that if one began photoengraving with dry plates he would not change over to wet plates, particularly if he had occasion to make a photoengraving but once in a while. "Process" dry plates are now in the market that with proper developer will give the transparency and opacity characteristic of wet plates, and they can be intensified and reduced locally if required. The drawback of the slow drying of gelatin negatives may be overcome by soaking them for a few minutes in a ten-per-cent solution of formalin, after which the negative is rinsed off under the tap, the excessive moisture absorbed from the gelatin with a nearly dry pad of soft chamois skin, and the gelatin can then be dried as quickly as if it were a collodion plate.

Rotary Photogravure—Its Comparative Cost.

"Publisher," New York, asks what would be the comparative cost of rotary photogravure Sunday newspaper supplements as compared with half-tone supplements typographically printed?

Answer.—Rotary photogravure would be less expensive for a number of reasons; besides, the results by photogravure would be superior to those had from relief plates. The cost of producing photogravure on rolls should not be more than engraving the same area in relief. In practice it will be found to be less, and the time required for photogravure will not be more than for half-tone relief blocks. It is in the printing that the great saving is effected. The cost of make-ready, which is a serious one, is entirely eliminated. And then the great saving in paper will soon pay the entire cost of the photogravure plant and presses. Instead of coated stock the cheapest print paper may be used and get splendid results. The public will also appreciate the photogravures on the cheap stock for the reason that the present coated stock used breaks in handling; and further, the excellence of the results on the cheap paper will be a constant source of surprise and admiration. The

ink used in photogravure is comparatively cheap, there are no composition rollers needed, and, above all, the speed can be five thousand copies an hour from each cylinder. Then the press is a simple affair, with no intricate parts to get out of order. Attention was called to the advantages of rotary photogravure in this department for December, 1908, and the reason that the process has not met with speedier introduction is that newspaper managers have not gone to the proper persons for advice on this new process. A few years from now they will all wonder why they did not take it up before and save much money.

Engraving Best for Children's Eyesight.

The British Association has made a report on "The Influence of Schoolbooks Upon Eyesight," in which it makes the following recommendations regarding engraving. This is applicable to the preservation of eyesight of "grown-ups" as well:

"It is important to recollect that children are only confused by elaborate or complex pictures. Bold, firm treatment of a few objects is appropriate alike to their visual powers and to their understanding. From this point of view line-blocks from pen-and-ink drawings are preferable to half-tone blocks from photographs or from wash-drawings. The pictures should be of good size, and the printed text should not extend in narrow margins at the side. In the case of diagrams it is important that the lettering should not be too small to be easily read. For the older scholars it is sometimes necessary to provide illustrations exhibiting details with the precision most readily obtainable by photography. For the sake of obtaining effective illustrations of this kind, use is frequently made of high-glazed paper. Whenever this is done it is important that such paper should be used for illustrations only, and not for the text. By the use of recent methods it is possible to secure half-tone prints with good rendering of detail on mat paper."

Two Half-tone Screens on the Same Engraving.

Bert White, Providence, Rhode Island, sends a half-tone print of an automobile advertisement. The machine is made with a screen of 120 lines to the inch, in the usual manner, but the background, which joins perfectly with the outline of the machine, is made with a screen of 85 lines to the inch with the lines running parallel to the sides of the block—that is, the lines in the background are horizontal and vertical. He wants to know how the two screens are printed together.

Answer.—There are two methods used in doing this. The first is to make a half-tone negative by exposing to white paper of the 85-line screen and coat it with rubber solution and collodion preparatory to turning. In fact it is better to soak it in acetic acid to loosen it from the glass. Then wash and dry it again. Now make a half-tone negative of the automobile and transfer the film over the 85-line flat half-tone tint, and at the proper angle. Let it dry. Then with a sharp knife-point cut through both films around the automobile. Lay the glass supporting the films into a tray of clean water until the films are softened. Float away the upper 120-line screen entirely and remove the piece of 85-line-screen cut the shape of the automobile. Then insert the negative of the automobile in the opening in the 85-line screen, and dry the films on their glass support and print on copper. A thin, even black line of asphalt varnish all around the automobile prepares the copper for etching.

The second method is to print the automobile on copper as usual. Stop out the background carefully and etch the

automobile. Then stop out the automobile with thin shellac varnish. Flow the copper again with enamel, and print the 85-line screen on it and etch.

If the Customer Knew More About Process Engraving He Would Not Question the Cost.

As to the question whether or not the customer should know the details of the various photoengraving processes the *British Journal of Photography* has this to say:

"In our opinion the customer can not know too much about what he is ordering, provided he really understands and has not that 'little learning' which, according to Pope, is so dangerous. He will not, for instance, be so unreasonable as to order line-blocks from photographs without expecting to pay for the line drawing which must be made, or to order collotypes or photogravures for relief printing. The wider the knowledge a customer has, the more suitable to the work in hand is he likely to have his illustrations made; and the more pleased he is with his illustrations, the more he is likely to order. The objection that some engravers have to the customer knowing how the work is done is due to the fear that he is likely to want to pay less for it. But the fact is that prices are regulated not by the knowledge of the customer, but by competition among those who want to serve him. In fact, it is more than likely, when the customer fully realizes the delicate nature of the operations which go to make a photoengraving, and the skill required to carry them out, that he will not so much cavil at the price as if he knew nothing about it, and imagined that engravings are turned out like sausages from a sausage machine."

Line Engraving at 6 Cents.

Where are the line engravings of yesterday? Those clean, sharp, faithful-to-the-original plates? asks a writer in the *Graphic Arts*, and here are a few extracts from his description of what happens when one has the courage to apply for good line engraving to-day:

If you ask the average engraving-shop runner why your line-plates look like something the cat brought in, if he is a "live one" he will look upon you with the pity you deserve and inform you that in his shop they regard line engraving as a by-product, and if you want to see some real stuff they have it in four-color half-tone.

Well, you give him a fine pen drawing for reproduction. Being a routine line job it is turned over to a twelve-dollar-a-week photographer. The negative is stripped and placed with others in the same lot, but not the same class, on a large piece of plate glass. This is for economy, and to help out the cost system. It follows the usual course of sprouts, including the hot gridiron, dragon's-blood, asphaltum and acid. The routing and blocking room do their bit, and the plate is delivered to you neatly wrapped in a piece of paper from the colored Sunday supplement.

You complain about the result and here is the answer:

Over the telephone a small, weak voice answers with a series of vague excuses: "The original was no good; you did not give time enough on the job; the last lot of zinc from the supply house was punk; everybody is kicking"—until at last cornered: "What in hell did you expect for 6 cents an inch, anyway—photogravure?"

TAKING THE BULL BY THE HORNS.

The fellow who advises taking the bull by the horns is usually yelling through a crack in the fence.—*Jones' Magazine, in the Chicago Record-Herald.*

THE ENGRAVER FROM THE BUYER'S POINT OF VIEW.*

BY EVERETT R. CURRIER,

Superintendent Job-printing Department, The Curtis Publishing Company, Philadelphia.



R. CHAIRMAN AND GENTLEMEN,—
You have paid me a high compliment in asking me to come here to talk to you. It is the first time in my life that I have had the honor of addressing more than one engraver at a time, and I can assure you the proposition is a very different one.

Gentlemen, I am a printer. I met the type-louse very early in my career, and have grown up with the smell of printers' ink and paper in my nostrils, and I love it. If I were not a printer I should wish to be an engraver, for, next to printing, I regard the engraver's art as the most fascinating occupation in which a man could be engaged. But unfortunately, fascinating occupations have a way of not being easily wed to profits. I have often thought that there is no business under the sun which takes so much out of the hide and puts so little into the pocket as printing; and I judge that you engravers, being so closely allied to the poor printer, must be very much of the same opinion of your business.

That is why you are here in convention. You are here for the purpose of arriving at some concerted plan for rooting out the evils that have crept in along with the rapid development of your wonderful industry; and to see if you can not reverse the process—to discover how to take less out of the hide and put more into the pocket.

My subject is supposed to deal with photoengraving from the buyer's point of view, but before going on with that, I want to present my idea of what I think *your* point of view should be—what I, from the outside, regard as the supreme object to be accomplished in your conventions.

You are in business to make money. As things are going, you are not satisfied with the profits in the engraving business, and you are here to discuss ways and means for getting more money, both by creating new business and by obtaining better prices. You propose to keep up with the latest developments in machinery and processes; to set up an ethical standard of business conduct in accord with the spirit of the times; to pay more attention to the comfort and welfare of your employees, not only because their productiveness will be increased thereby, but because it is human and right. Because it is sound business policy,

you propose to equip yourselves to supply the very best plates, in the quickest possible time, for the least money consistent with a fair profit. In a word, you purpose to make the engraving business more profitable, not by a blind boosting of prices, but by an open-eyed boosting of quality, and a keying up of service.

Now let us shift around to the buyer's point of view. Let us see what sort of a front your customer—the man who does the buying and the kicking and the paying—presents. I sometimes think that the less a buyer knows about the “inwards” of engraving the better results he will get. But whether or not he knows anything about your mysterious processes, there is one thing he does know (or thinks he does at least) and that is, *what he wants*. His is necessarily a “show-me” attitude. The points that interest him are, not how a Ben Day film is applied, what

kinds of acids are used, or whether the boss's desk is mahogany or deal, but the printing qualities of his plates, the dispatch with which these plates can be delivered, and what they will cost him. In other words, his attitude toward the engraver is a *triangular* one, whose sides are quality, service and price—or, how good, how quick, how cheap.

There probably never was a buyer of engravings who has not been regarded as unreasonable in his demands, on one count or another. But you should remember this, that he is after all only a cog on the big wheel of conditions, which controls him oftener than he controls it.

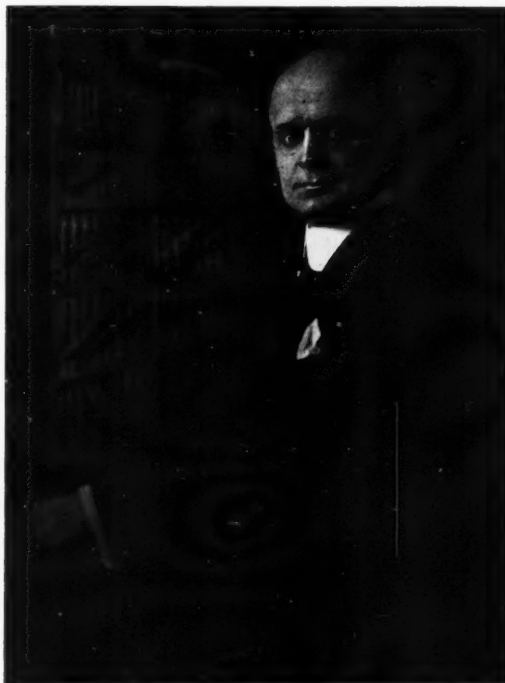
Of all the kinds of customers you have to deal with, I should say that the most desirable is the one who while demanding perfect work and pushing you unmercifully to get it, perhaps, pays a fair price. You are lucky if you have the equipment and ability to “make good” with this class of customer, and he is the man for whom, were I an engraver, I should set my cap.

Your *ideal* customer, of course, would be one who, in addition to demanding perfect work and paying a fair price, gave you your own time to do the work. I sincerely hope that some of you may have such a customer on your books. For my part, I should like to get a good look at one of them.

Unfortunately there are, I suppose, buyers who not only insist on perfect work done in an impossibly short time, but who invariably kick at the price. My opinion of that type of buyer is that he is an unreasonable ass, and an unprofitable customer—one of whom you are well rid.

Unfortunately there are, I suppose, buyers who not only insist on perfect work done in an impossibly short time, but who invariably kick at the price. My opinion of that type of buyer is that he is an unreasonable ass, and an unprofitable customer—one of whom you are well rid.

I should like to group the substance of what I have to say around the three sides of the triangle, beginning with quality. The best definition I can think of for quality as applied to engraving is *plates that fit*; in other words, the best possible plates that can be made for the particular job



EVERETT R. CURRIER,

Superintendent Job-printing Department, The Curtis Publishing Company.

* An address delivered before the Midwinter Conference of Manufacturing Photoengravers of the Middle and South Atlantic States, held in Philadelphia, Pennsylvania, February 7 and 8, 1913.

within the limitations imposed, whether the subject be a newspaper line-cut or a set of four-color half-tones. Quality is your best advertisement, even before service—for service at the expense of quality is no service. Quality will talk more eloquently than all the trade-journal space you can fill or claims your salesmen can make. Out of this fact was born the slogan, "You will remember the quality long after the price is forgotten"—and also, as one customer expressed it, "long after the trouble you had in *getting* the work is forgotten"; while inversely—tack this up in your memory—a poor job is a perpetual accusation.

While on the subject of quality, there is one practice—or perhaps I had better say malpractice—which I wish to be understood as condemning in no uncertain tone, and if I seem to turn on the acid blast here instead of handing bouquets I hope you will realize that it is done not from any personal feeling, nor aimed at any particular head, but "for the good of the service."

I refer to your deep-rooted but short-sighted habit of proving your plates with papers and inks and manipulations which have little or nothing in common with the printing conditions they will have to meet when the printer gets them; and to your blissful indifference as to whether they do or not so long as you can show a beautiful proof.

It is a practice that has caused as much friction between engravers, electrotypers, paper men, ink men and printers, and that has done as much to put the cuss in customer as anything I know of. Sometimes it amounts to deliberate "doctoring" or "faking"—to a touching up and glossing over of imperfect and slovenly work in the plates.

Gentlemen, you can not convince me that your responsibility ceases when you have succeeded in showing your customer a beautiful "engraver's proof." Nor can you convince me that it is ethical, to say the least, to submit your final result on an eighteen-cent paper when the job is to be printed on paper costing six cents. A proof which does not properly represent the working conditions of the job is a boomerang which, sooner or later, will return and smite you.

You have no right to put it up to the printer to get results with your plates that you can not get yourself. Neither have you any right to assume that your plates will do their required work until you can show proof based on the *facts*. What are the facts? Why, working conditions, of course!

I insist that the practice is *basically wrong*, and demands a right-about face if you are going after to-morrow's business as well as to-day's. You yourselves have everything to gain by the change of attitude. This is my advice: make it your business to find out from your customer at the time the order is received just how the plates are to be printed, and then etch and prove and charge for your work accordingly.

Let us now turn the spotlight on the second side of the triangle, which is service. The one word that leaps immediately into my mind on the mention of the word service is efficiency. The service you can give depends entirely upon the efficiency of your organization—upon knowing just what you are capable of doing, and then *doing* it. Service does not mean going after motor-truck business with wheelbarrow capacity, nor, on the other hand, does it mean wasting the power of your steam-crane in lifting toothpicks. It means knowing your limitations as well as your qualifications, and governing yourselves accordingly.

What the buyer demands on the score of service is speed and attention. But he must have speed with accuracy. It is not service to break all records in delivering a job only to have to do the job over again.

To render the kind of service that the big buyer of engraving (and the little one, too, I fancy) so relentlessly demands it is clearly up to the boss to keep his organization keyed up to about ninety per cent efficiency, with a "limit of tolerance" (as the apple-packers call it) of ten per cent, for the human equation—and the office-boy.

A reputation for keeping promises is one of the best assets any man or any business can have. "Falling down on deliveries," as it is called, while one of the chief sins of the photoengraver and printer is not half so much an offense as failing to prepare your customer for the fall.

I am not sure that we represent the attitude of the average buyer, but we *always* specify the delivery date, either securing the engraver's agreement to deliver on that date or, what amounts to the same thing, requesting him to notify us if he can not do so. We don't ask these things merely for the fun of making the engraver dance around. We are as liberal as possible, but are obliged to meet certain inflexible requirements.

If you or one of your representatives makes a promise (whether verbal or written makes no difference) to deliver a job at a specific time, that promise should be just as binding as your bond. How many of you look at it so? When circumstances arise which make it impossible to keep your promise, get your customer on the 'phone at once, and tell him so! Don't wait until your customer calls you, for I can fancy nothing quite so lame and so exasperating as the thirteenth-hour excuse you will be obliged to give him. The invariable question he asks is "Why didn't you tell me it was going to be late?" Eliminate the possibility of that question being heard in your establishment.

Some years ago, while I was connected with a large printing-house in New York, the manager came to my desk one day and said, as he pounded my desk with his fist, "Currier, when you make a promise, for God's sake *keep* it! We have built up our business on keeping promises." I pass that advice on to you.

Now a few words about the third side of the triangle, price, and I am done. I want to ask you a question: Do you or does your customer fix the price? You do not need me to tell you that the greatest menace to your business is the price-cutter. He is the demoralizer of business, and represents sheer waste. Price-cutting is the resort of either incompetence, dishonesty or lack of confidence. Nobody profits by it. Buying engraving is not the same as going into a cut-rate drug store and getting a large cake of ivory soap for 7 cents. There is no variation either of quality or service there, while in engraving, on the other hand, the buyer who gives his work to the cut-price engraver is taking a long chance on the two vital elements in his purchase—quality and service.

A few more questions: When you quote a price, are you *sure* it is no more and no less than you can afford to bid? Do you know your costs? Are you sure that you thoroughly understand the requirements of the job? When you make your estimate do you have it checked to be sure you have neither underestimated nor overestimated the cost? If you do know all these things, then quote your price, and *stand by it*. When the buyer comes back to you with the old familiar tale that Jones will do the same job for less money, courteously but firmly insist that the price you have named is the lowest at which you can do the work properly and at a fair profit. I tell you, gentlemen, confidence is a great thing. I would rather feel sure of getting a good job and prompt service than talk price any day. I have had some experience in buying engravings at bargain prices, and I want no more of them. The price one pays for cheap engravings is not the amount of the engraver's bill, but the

engraver's bill plus a portion of the electrotyper's and printer's bills, plus the buyer's personal wear and tear. Now why doesn't the cheap cut-throat engraver see that he is playing a losing game, and why doesn't the bargain-hunting buyer look beyond the length of his nose? Two years ago I was ready to place a large order for line-cuts. One firm made me a bid of 4 cents an inch, and included all sorts of claims as to quality and service. The job was, after all, a rather ordinary one, and I thought I had everything to gain by giving it the order instead of paying the usual 6 to 8 cents. It looked like a good buy. Well, the cuts were passable, but by the time we got through sawing up and reblocking and cutting out rough edges of the miserable things and otherwise making them so we could even lock them into a chase, much less get a decent impression, it cost us a whole lot more than 8 cents an inch. A similar job came up the next year on which the same firm made its 4-cent bid, but this time it was "good buy" spelled another way.

Now a word about the practice of charging on the square-inch basis. It is quite superfluous for me to tell you that this is all wrong. In one case it is unfair to you, and in another case unfair to your customer. When you charge me \$9.10 for the most ordinary flat-etched zinc line-plate containing 130 square inches that an apprentice could turn out with his eyes shut, you are grossly overcharging. On the other hand, when you charge me \$1 an inch for a set of four-color plates which I require to give results to match the subject, it is a question I had rather not answer as to who gets the benefit.

In conclusion, I want to say that if you make the two sides of the triangle, quality and service, your religion, you need have little concern for the third, for you are on the sure road to noncompetitive business beyond the reach of the price-cutter, where you will have to do, I hope, as an artist friend of mine in New York claims to have done—print a refusal blank to ward off orders.

RUSSIAN INVENTION OF ARTISTIC DEVICE.

A graduate of the Moscow school for painting, sculpture and architecture has invented an interesting artistic device, which may be used with much effect on the stage and perhaps can be utilized for the home. This invention renders it possible to paint several different scenes on one and the same canvas. When the light on the stage is changed the decorations also change.

A panel was exhibited at the Moscow Artistic Theater, which represented a scene with beautiful autumn tints in the red light of a sunset. The light was changed; the scenery changed at the same time, and a nymph was discovered in front of a tree, bathed in moonlight. The invention is based on the physical law concerning the complementary colors of the spectrum. It is claimed that wallpaper printed by this method is one color in daytime, different during twilight, and changes again by moon or lamp light. The changes can be brought about by switching electric lights.—*Daily Consular and Trade Reports.*

AT THE TICKET WINDOW.

"Say, young man, will you tell me what time the next train pulls in here from the north and how long it stays?" The clerk answered briefly, but politely, in a very high and unusual voice, "From two to two two." The old lady looked at him a moment and then said, "Well, I do declare! Be you the whistle?"—*Jones' Magazine, in Chicago Record-Herald.*

C. O. D. PARCEL-POST SERVICE.

[Reprinted from Daily Consular and Trade Reports.]

An order of the Postmaster-General amending the parcel-post regulations of the United States makes possible the collection on delivery of payment for goods sent by parcel post. The provisions of the new order, which is to take effect July 1, 1913, are as follows:

SECTION 66. The sender of a mailable parcel on which the postage is fully prepaid may have the price of the article and the charges thereon collected from the addressee on payment of a fee of 10 cents in parcel-post stamps affixed, provided the amount to be collected does not exceed \$100. Such a parcel will be insured against loss, without additional charge, in an amount equivalent to its actual value, but not to exceed \$50.

2. The sender of a collect-on-delivery (C. O. D.) parcel will be given a receipt showing the office and date of mailing, the number of the parcel and the amount due him.

3. A C. O. D. parcel will be accepted for mailing only at a money-order office and when addressed to a money-order office. Money-order offices are designated in the Parcel-Post Guide by an asterisk (*) or a dagger (†). The postmaster at the mailing office will be held responsible for the postage required for the return of a parcel addressed to a nonmoney-order office.

4. If a C. O. D. parcel is received at a nonmoney-order office, the postmaster will notify the office of mailing of the amount of postage required for its return. The postmaster at the office of mailing will ascertain from the sender whether he desires the parcel returned or delivered without collection of the charges. If the sender notifies him, in writing, that the parcel may be delivered without collecting the charges, he will attach the order to the office coupon and notify the postmaster at the office of address to that effect. If no reply is received from the mailing office, the parcel will be treated as provided in Sections 49, 50 and 52.

5. The C. O. D. tag must show the amount due the sender, the money-order fee necessary to make the remittance and the total amount to be collected. It should be securely attached to the parcel, which should be numbered to correspond with the tag, stamped C. O. D., and the charges to be collected plainly written thereon. The parcel will be treated as ordinary mail until it reaches the office of address, where, on payment of all charges, it will be delivered to the addressee or, unless otherwise directed by the addressee, to the person, firm or corporation in whose care it is addressed, or to any responsible person to whom the addressee's ordinary mail is customarily delivered. A receipt for the parcel must be obtained on the tag attached thereto.

6. A receipt signed by a person other than the addressee must show the name of the addressee as well as that of the person signing it. A signature made by mark (x) must be attested by a reputable witness.

7. When a C. O. D. parcel is received without the tag attached, the charges shown on the parcel must be collected and the prescribed receipt obtained from the addressee.

8. An employee must receipt for the total number of parcels given him for delivery. This receipt will be surrendered to him either on the return of the parcel or the receipted tags and the total amount to be collected.

9. The receipted tag will be considered as the addressee's application for a money order for the amount due the sender. A money order will then be issued, stamped C. O. D., and mailed to the sender in a penalty envelope by the postmaster, who will enter on the tag the number of the money order, the amount and date of issue, and file it with other money-order applications. No return receipt will be furnished the sender, as the money order serves that purpose.

10. The addressee will not be permitted to examine the contents of a C. O. D. parcel until it has been receipted for and all charges paid. A parcel may be refused when it is tendered for delivery, but after delivery has been effected it can not be returned on account of dissatisfaction with the contents or the amount collected.

11. A parcel may be forwarded in accordance with Section 46 without the payment of an additional C. O. D. fee. When so forwarded a duplicate receipt tag should be filed showing the office to which it is forwarded.

12. The records of C. O. D. parcels must be preserved at the mailing office for one year and at the delivery office for three years.

13. A claim for indemnity for a lost or rifled C. O. D. parcel should be treated as provided in Section 62, paragraphs 8, 9, 10, 11 and 12.

14. The department will not be responsible for errors made by senders in stating the collection charges or for any misunderstanding between senders and addressees regarding the character or contents of parcels.

15. Undeliverable C. O. D. parcels containing perishable matter should be treated as provided in Section 47.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Antique Inks for Cover Paper.

(1508) Submits a section of a booklet cover, printed in four colors, all of which are without gloss effect even where lapped. The printer asks: "How many colors and in what order are they printed on this cover? How can gloss effect be prevented on lapped colors?"

Answer.—The open design will permit the printing of the tints in any order desired. The lapping of tints ordinarily will give a gloss effect owing to the density of the film of ink imposed on the surface of the paper. The addition of a small quantity of spirits of turpentine to the ink will tend to lessen the gloss effect. Would advise the use of a flat-tone ink, which may be obtained from ink-dealers. This ink can be secured in the various colors and tints.

To Prevent Smutting of Half-tones on a Rear-delivery Press.

In our February issue under the heading "Fly-sticks Soil Paper," we published the request of a Canadian pressman who asked how to prevent the fly-sticks from soiling the paper. The following suggestions for overcoming the difficulty have been received in response to this request, and we pass them on to our readers, trusting they may be of assistance to others who have been unable to overcome the same annoyance:

A Nebraska pressman writes: "Have overcome this difficulty by slightly raising the fingers which come in margins of a book form so they will engage the sheet before those over the printed pages come in contact; thus most of the weight of the sheet is borne by the sticks which come between the pages."

A Missouri pressman writes: "It has occurred to me that strips of sandpaper glued on the sticks will overcome this difficulty. I get this idea from the method platen pressfeeders have of using a sandpaper fingerstall to avoid smutting sheets when drawing them out of the press."

A Boston pressman has suggested the following plan: (1) Set the delivery wheels so they will be in the margins of the job, or set the form so the half-tones will not cross the delivery wheels. If this is not convenient, glue strips of coarse sandpaper on the delivery wheels where the half-tones have contact. (2) The delivery wheels should have two small rubber reels to guide the sheet out and make it travel the same speed. (3) Place a fly-stick at the extreme ends of the sheet and on it tack a strip of heavy cardboard two inches wide and the full length of the stick; this will make a chute to guide the sheet. (4) Then place a fly-stick at each margin and also nail a card strip on them; thus you will hold the sheet off the other fly-sticks. On the intermediate fly-sticks put star-wheels, and always keep the points very sharp with a flat file. If the fly comes down with a bang, get a piece of coil spring and a strong

cord, attach one end to the press and the other end to one of the fly-sticks and this will help the fly motion. To print a large cut or design on heavy cardboard, you must put a delivery wheel on the ends only, and to support the center of the printed card tie a piece of wood to the delivery shaft like an inverted letter "T," and at the top have a needle set in the wood. This needle will touch on the solid place in the cut and deliver it clean—that is, the needle will touch the printed card and keep it from sagging between the delivery wheels.

Printing Cerotype Plates on a Platen Press.

(1511) A litho letter-head accompanied the following letter: "Is it possible to do work like the enclosed on a platen press? If so, what firm or firms could supply us with the plate for printing same?"

Answer.—The specimen can be reproduced by the typographic printer by using a line plate made by a photo-engraver or by a cerotype plate made by a wax engraver. This latter process is best suited for reproducing commercial work in imitation of lithographic designs as the lines are sharper. The printing of a cerotype plate when done by a skilled platen pressman gives beautiful results, if a fine grade of paper and a suitable ink are used. Hard smooth rollers, hard tympan and a stiff ink, with a good make-ready as the final touch, are the essentials for a satisfactory job. We can furnish you a list of makers of cerotype plates if you desire.

Printing with a Half-tone on an Envelope.

(1513) An Arkansas printer writes: "Will you please state again in THE INLAND PRINTER how to print on envelopes with a half-tone plate so as to avoid the marks made by the flaps?"

Answer.—It is a difficult operation to print envelopes without the marks being visible occasionally owing to the variation that occurs in the flaps and to the inaccuracy of feeding. The following instructions may help you. The first essential is that the half-tone be of a fairly coarse screen, about 100-line will answer. Good rollers and suitable inks are equally important. Finally, the tympan should be of print paper covered with a piece of fine lawn, muslin or calico. Beneath this place a piece of dental rubber, and under all a sheet of thin blotter may be used. This is to be arranged so that it can be changed often during the run. When the guides are attached in proper position remove the rubber sheet and place an envelope up to the guides. Take the small blade of a knife and puncture a line of marks along the edges of the flaps on envelope where they cross the printing surface of the plate. These marks will serve as guides in cutting out the print sheets of the tympan to allow for the difference in the thickness of the envelope. Cut out for the flaps on different sheets. For example:

for the top or opening flap, cut out of the third sheet. For the diagonal flaps cut out of the fourth sheet, and if these latter flaps overlap, cut out for this extra thickness on the fifth sheet. The make-ready may be pasted on the bottom sheet of print. Return the rubber to its position under the top sheet before starting the run. If additional impression is desired add print, and if it is to be lessened, tear out sheets. If you are unable to secure the rubber from your dentist you can obtain it from W. H. Salisbury & Co., 107 South Wabash avenue, Chicago. In sheets 30 by 36 inches, this rubber costs \$1.25.

Perforating Without Cutting Rollers.

Perry T. Allison, of Santa Rosa, California, furnishes the following plan of perforating while printing without doing harm to the rollers: "Many printers have trouble with the rule cutting rollers when perforating at the time printing is done. This can be prevented by having a hardened steel perforating rule, made a point or two lower than type-high—the foundry will furnish it if desired—and then gluing a narrow strip of brass under top tympan sheet for the rule to cut on. By having the rule lower than type and using bearers with the form, a clean, sharp perforation is obtained, and the hardened perforating rule is not damaged in the least in cutting against the brass. The same plan can be worked on a cylinder as well, in fact, last year we perforated about fifty thousand large election ballots in this manner, and by a careful adjustment the form rollers were not even scratched by the perforating rule."

Printing Half-tone Plates on a Variety of Stock.

(1510) "We operate a number of — presses, and would like to know what in your opinion is the best screen to use when printing half-tones. We have been using 120-line engravings, and the results are not up to expectations. We print on various kinds of paper, from enameled to cheap flat writing, and we have been making all engravings 120-line, expecting them to work on this range of stock. We are forced to do this on account of using the same engravings in different jobs, some of which are on enameled paper, some on book, and some on bond. We would be pleased to learn what screen would give us the best service when used in this manner, as it is impractical to have engravings made of different screen for the different kinds of paper."

Answer.—We believe a 100-line screen to be suitable for your line of work. If the plate is etched sharply and deeply enough and a good ink is used it should print satisfactorily. Of course a half-tone will not print as well "flat" as where a suitable mechanical overlay is made for it. If you will make a chalk or zinc overlay for your half-tones you will be surprised how much better they will print, not taking into account the speed of the machine. If it is run "flat"—that is, with a minimum of make-ready and without overlays, you can not expect satisfactory work.

Mechanical Relief Printing Is a Patented Process.

(1509) "I am interested in a new process called Mechanical Relief Printing, and have a formula which reads: 'Dust the printed job with powdered Burgundy pitch, shake off the surplus and hold over a gentle heat, which causes the pitch to fuse with the ink and gives the job an embossed effect.' I have tried this, and while it gives the job a beautiful effect the objection is that it is not as hard and durable as one would desire. It is easily scratched with the nail or rubbed down with a little pressure. I have some samples on which the relief seems as hard as stone. To get better results have tried mixing sulphur with the

pitch and also with the ink, but sulphur requires more heat to fuse, and too much heat causes the pitch to spread. As I believe THE INLAND PRINTER is familiar with this method, I would like to know what is put in the powder or ink to give it a hard, polished finish. Also tell me where I can buy powdered asphaltum."

Answer.—We are unable to tell you why the work failed. Evidently you did not use the ink and powder furnished by the Embosso Process Sales Company, of Washington, D. C., as with their ink and powder you should have the same results that appear in the samples. No doubt you understand that this is a patented process, and if used by persons without authority and license from this company it renders the individual liable to prosecution. To be on the safe side, you should communicate with the Embosso Process Sales Company, and procure their material and try again. Asphaltum powder may be procured from dealers in photoengravers' chemicals and supplies. See advertisements in this issue.

Printing on Mica for Lantern Slides.

(1512) "In printing on gelatin for lantern slides we find that by sponging the surface with alcohol it softens so that the ink takes hold better than without it. We are anxious to find something that will affect mica in the same way so that we can print on it and obtain a more even appearance on the surface. We would thank you for the information."

Answer.—We believe that a suitable ink will enable you to secure good results on gelatin. In regard to mica it is doubtful if it can be used owing to the varying thickness found in sheets. In fact, several thicknesses may be observed even in one sheet. Mica can not be softened by heat or chemicals to make it print easier. Possibly you may get a transfer to the mica from a half-tone plate in the following manner: (1) Ink the half-tone plate with engravers' black by using a hard proving roller. (2) Take a clean roller and place the plate between type-high bearers or between inverted half-tone plates and pass the roller over the inked plate. This operation gives a transfer to the clean roller. (3) Lay the mica on a piece of glass or an imposing-stone and pass the roller over its surface, registering it properly for position. This will give you a transfer to the mica. We believe that negative glass is better suited for this work than mica, as it takes transfers from type and engravings very readily.

The Spectroscope in Color Analysis.

(1507) "I enclose herewith a clipping from some journal—I can't recall the name, but being a pressman I was interested. At present I am employed as foreman and have quite a lot of colors to match. Would such a glass be of any value in the analysis of colors? Where would I be able to get such a glass?" The clipping reads:

"It is rather interesting to know how a color can be broken up into its constituent parts. Take, for instance, some of the popular shades like elephant's breath, or mauve, or Nile green, how can any one tell just what different colored lights compose such a color? It is all done with the prism, that wonderful little three-sided piece of glass used in spectrosopes and other instruments. It is done on the same principle as the analysis of sunlight is accomplished by little particles of water in showing the rainbow.

There are only seven primary lights. If sunlight, containing all colors, falls on a red object, all the colors but red are absorbed, the red being reflected to our eyes; so we say the object is red. The prism will not split up red into any other colors; for it is a primary color. So is blue.

But if purple be tried, we get two colors apart, blue and red. We do not find purple in the spectrum; so any color not found in the spectrum of sunlight is known to be a compound one. It can always be analyzed by the prism."

Answer.—The prism as described is used in a spectro-scope, which is an optical instrument of wonderful power. One may get an idea of its use and appearance by reading the definition that appears on page 2006 of Webster's New International Dictionary (1910). We can not see that a pressman can use this instrument in his work. Would suggest that you procure a copy of Andrews' work entitled "Color and Its Application to Printing." This book has three color-plates and forty-seven illustrations. Cloth. Price, \$2. Sold by The Inland Printer Company.

Away with Home-made "Dope."

We verily believe that much of the grief and contention over work spoiled in the pressroom is primarily induced by the use of home-made "dope" in inks. These ink "dopes," the formulæ of which are so carefully guarded by their users, are often neutral in their action, and in some cases are deleterious to the ink to which they are added. We have before us the formula of a so-called ink-drier which contains eight ingredients. Two of the materials are nondriers. We would hesitate before adding even a small amount of such "drier" to an ink unless we had an opportunity to test its worth beforehand. We believe that "dope" is often required to make an ink conform to some set condition. To meet this demand the ink specialist has appeared with a varied assortment of materials to meet the contingencies that arise in the pressroom. The specialist may be a pressman, whose skill is the result of concentrated effort in one direction. He may be an inkmaker whose duties have been to cater to a super-particular customer, thus accentuating effort toward correcting ink troubles. Or the ink specialist may be the mainspring of the color industry—the chemist. By right and title, the chemist is the one to make the ink "dope," for he thoroughly understands the physical characteristics and reactions of all the materials that enter into the compounds that the pressman uses, or has trouble with. This period of specialization has brought out the ink specialist and the ink specialties, or "dopes" if you will. Pressmen should drop their old-fogy methods and rule-o'-thumb practices, and get in touch with the things that are being made for their benefit. Years ago every pressman boiled his linseed oil and compounded his own inks from the dry colors. How many pressmen nowadays can boil linseed oil? Not many. Their energies are directed elsewhere. They still mix ready-made inks and match colors desired. That is a part of their business, but leave inkmaking to the inkmen and rollermaking to the roller-makers, for that is their line and they excel in that direction. Occasionally we are requested by some printer in a country town to furnish a recipe for roller composition. He believes that he has to make his own rollers because the pressmaker furnished him the molds. We look up our book of recipes for rollers, and select a formula that is said to be good and send it to him, but not without a piece of sound advice, which is: "Go to a roller-maker for your rollers, rather than worry and work needlessly." To the pressman we would say: "Leave off 'dope' mixing and get acquainted with the 'dope' handled by the inkmaker, for you haven't anything on the ink specialist."

Slurring on Half-tone Plate.

(1514) Submits an impression of a half-tone engraving 8 by 10 inches. The back end of the plate is slurred for about eight points from edge. The pressman writes:

"On the enclosed specimen I had no end of trouble with the blurred edge. I thought it was an overpacked cylinder, so I took off sheets, raised and lowered the rollers and even put bearers on side of form to hold the rollers, but to no avail. This is printed on a ——— pony press. I am inclined to think the form is too large for such a press and that it lacks proper distribution. I believe that on a larger press it would have worked all right."

Answer.—From appearance of specimen we do not believe the rollers have anything to do with the slurring. From the explanation you offer as to the various expedients you tried to overcome the trouble, we are inclined to believe you are experimenting. From this distance we can only suggest that you try the following plan of locating the cause: (1) Unlock the form and remove the plate to an imposing-stone, and see if it is on a firm base. If the block is warped or if you have underlaid it so as to make it tilt you may have the cause of the trouble. The plate must not rock when the cylinder withdraws its pressure or it will slur. (2) Examine the cylinder and bed bearers, and see that they are not greasy. Keep them free from dust and oil. (3) Presuming that your packing is proper and that the foregoing troubles are not present, place the plate in the form and lock it up. Place a narrow strip of thin paper on each bed-bearer, the strips to extend past the back edge of the plate. (4) Place a sheet to the guides and turn the cylinder to take impression and try drawing the strip at various positions of the form, especially when the back edge is on the impression. The object of this test is to determine if there is proper contact between the cylinder and the bed-bearers. The strip should be held firmly during these operations. If it should be found that one or both strips can be drawn from between the bearers when the impression is taken, it suggests that the cause of the slurring lies in the weak contact. To remedy this defect you should bring the cylinder down harder on the bearers, and you may possibly find it necessary to remove one or two thin sheets from the packing. It sometimes happens on old presses that the cylinder is lifted from the bearers by a heavy form, and as it rotates it goes bump, bump, bump over the pages—in other words, it gutters or strikes the bed-bearers between every page. On long runs it usually works harm to the edges of the plates by the abrasion of the stock. It is remarkable how such machines will sometimes print without slurring. That they need the attention of a press machinist is obvious.

MICHIGAN PRINTERS' COST CONGRESS.

The second annual cost congress of the Master Printers of Michigan was held April 17, 18 and 19 at Kalamazoo. From ten to three o'clock on the opening day, Thursday, was devoted entirely to registration, greeting old friends and acquaintances, and making new ones. The convention was called to order at three o'clock by George J. Putt, president of the Ben Franklin Club, of Kalamazoo, following the invocation by Rev. Henry W. Gelston. Addresses of welcome were made by Hon. Fred M. Hodge, president of the Kalamazoo Paper Company, and George J. Putt, and a response by Hon. Perry F. Powers, State Commissioner of Labor.

The program consisted of addresses on subjects of great importance and interest, among them being "The Education of Printers," by E. C. Warriner, superintendent of schools, Saginaw; "Paper and Its Relation to the Selection of Ink; Color Schemes," by E. C. Andrews; "Coöperation; What it Will Do for Machine-composition Houses and Printers," C. S. Peterson; "Business Ideals As Applied to Printing," John Clyde Oswald.

COST AND METHOD

BY BERNARD DANIELS.

Experience Versus Theory.

From our boyhood days we were taught that an ounce of experience was worth a pound of theory, and the idea was drummed into us to such an extent that it came hard to give up the thought and realize that what we had considered dear-bought experience was of no value when confronted with the materialized theories of the cost system.

Time and again our ideas of the amount of output at certain speeds were "knocked into a cocked hat," and proved to be mere memories of some signal achievement that could only occasionally be repeated. Then our pet ideas of the amount of work a compositor ought to do, based on what we remembered ourselves to have done, would not fit at all with the records the cost system showed. We had, of course, modified our personal records by the daily time-tickets we were getting, and thinking to be correct, until the accuracy of the cost system showed where the time was really spent.

This is no idle dream or fairy tale. Almost any of the printers who have installed cost systems can tell of similar experiences, and that is just why every employing printer and every proprietor of a print-shop, no matter how small or how large, should insist upon having it run on a cost-system basis.

Your present experience is the recollection of those records and matters that have been prominent enough to force themselves upon you and are mainly the lower and presumably more profitable records, or the higher records of productions if you prefer to state it that way. Whereas the theory of the cost system, when applied to your working conditions, will give you actual records of those conditions that will practically force you into improving them as a matter of — we had almost said self-preservation — real business sagacity.

If you have never thought over the matter from this point of view sit right down and do it now. Analyze your experience and see whether it is merely a recollection of high-production records, and occasions when something unusual occurred, or if it is really a matured judgment of governing conditions that will enable you to recognize the correct-production records and costs when you see them. If the former, study up the theory of cost-finding and apply it to your business; if the latter, look over the matter calmly and in an unbiased frame of mind, and see whether you do not find it better to have a cost system that will keep those around who have not had the experience from making mistakes, and relieve you of the work of constantly recalling your experience to make judgment and correct errors. Applied theory in cost work is more certain than personal experience.

Which Way?

The question often arises in the printing-office as to which is the better way to handle a certain job that might be printed either on a platen jobber or on a cylinder press

where, the edition being small, there is little real difference in cost by the two methods.

Such an inquiry reached our desk a few days ago accompanied by the inquirer's estimate of the time required or the record of the time used on a platen press, we are not sure from his letter which.

The job is two thousand pamphlets about 5 by 8 inches trim size, sixteen pages and one-page cover, printed from electros and half-tones furnished, every other page being a cut and the opposite page type. The whole in two colors, the cut-pages having solid tint backgrounds so engraved for shading that accurate register is required, and the type-pages having a wide tint border around all, the tint being bled off the paper.

This job required very close register, and had to be run on extra size paper to allow handling and trim as the blocks were a little larger than the finished page.

Here is the estimate of our correspondent, figured, he says, at his cost and without profit. We have omitted the stock because that will be the same in both cases.

Handling and cutting stock.....	\$ 2.50
Lock-up 8 forms, 4 pages, 2 hours 40 minutes, at \$1.30.....	3.45
Lock-up 2-form cover, 30 minutes, at \$1.30.....	.65
Make-ready 4-form tint, 4 hours, at 90 cents.....	3.60
Running 8,000 tint, slip-sheeted, 17 hours, at 90 cents.....	15.30
Slip-sheeting and double rolled.....	2.00
Make-ready 4 forms, cuts and type, 8 hours, at 90 cents.....	7.20
Running 8,000, black ink, slip-sheeted, 12 hours, at 90 cents.....	10.80
Slip-sheeting.....	1.80
Make-ready 2-form cover, 1½ hours, at 75 cents.....	1.13
Ink, 10 pounds at 60 cents and 4 pounds black at 75 cents.....	9.00
Running 4,000 impressions, 5 hours, at 75 cents.....	3.75
Binding 2,000 books, 2 eights and cover, wired.....	10.50
Total	\$71.68

The small forms and the double rolling and slip sheeting on the job press seemed to show a high figure and we therefore made a new estimate as follows:

Handling and cutting stock.....	\$ 2.50
Lock-up 2 forms, 16 pages, 4 hours, at \$1.30.....	5.20
Lock-up 2-form cover, ½ hour, at \$1.30.....	.65
Make-ready tint-form, 7 hours, at \$1.50.....	10.50
Running 2,000 tint-form and waiting for first side to dry before back-up, 5 hours, at \$1.50.....	7.50
Make-ready black form, including cut overlays, 10 hours.....	15.00
Running 2,000 impressions and waiting to dry for back-up, 4 hours.....	6.00
Make-ready 2-form cover, 1½ hours, at 75 cents.....	1.13
Ink, tint 8 pounds at 60 cents and black 3 pounds at 75 cents.....	7.05
Running cover, 4,000 impressions, 5 hours, at 75 cents.....	3.75
Binding 2,000 books, 1 sixteen and cover.....	8.50
Total	\$67.78

Here is only \$3.90 difference in the actual cost of running this job in two ways and therefore the decision would naturally be made from other considerations, and in the case of the party who did the job it hinged on the fact that he thought that the double rolling on the tint given on the job press gave him better results than he could get on the cylinder, and his cylinder was loaded up with lots of work.

On showing this to another printer of experience he said: "Why, of course run it on the jobber, because, other things being equal, the plant would earn more by not having the cylinder tied up while one side dried." This would depend entirely upon whether there was plenty of work for both presses.

This is not an exceptional case, though the difference is usually greater, often being about ten per cent in favor of the cylinder. This job being alternate pages of light and heavy might have been run on the jobber in a few hours less by putting the light pages in one pair of forms and cuts in the others, and cutting stock into single leaves after printing and collating the leaves; but this would have increased the cost of binding more than it would save in presswork, and not have made as good a job. We merely mention it as an alternate, should there be any difficulty in working the open borders and solid tints in same form.

How a Waste End Paid.

Notwithstanding the number of sizes of paper stocked by the paper-dealers, and the variety of shapes and sizes that can be cut from them without waste, every printer knows how often he runs against the form that will not cut even and leaves a strip at one end that is so large that he hates to throw it away and yet knows that it may lay indefinitely on the scrap-shelf, collecting dust and taking up space that should be earning good money. Every printer is a natural-born economist, and hates to throw away such seemingly useful but seldom-used cut-offs.

Here is what one bright printer in a small city did. He had a booklet form that left a strip four inches wide at the end of a 25 by 38 sheet, and, as there were five thousand sheets, he felt very much disinclined to put them in the waste-bag; yet, being an unusual color of stock, it was of doubtful value as reserve stock. As he was about to issue a circular for himself, he concluded to make it larger than he at first designed it, and made it four pages of oblong envelope size and set it in larger type to fill up the space. This he printed on the end of the sheet at the same time that he printed the regular job; the only extra expense being the trimming of the long edges of the sheet to secure register when run as a "flop" sheet instead of work and turn. In his anxiety to use up the stock he failed to remember that this would give him ten thousand circulars. Of course, when he had them he had to distribute them, and by so doing received good returns. Thus far the story is simply the saving of so much stock and presswork on his own advertisement; but we will let him tell the rest of the story in his own words.

"I was so surprised at having good returns from what I considered an ordinary circular that I sat down to consider why it had happened, and the more I thought the less I seemed to be able to solve the problem. Then it struck me to ask some of the people who were induced to call on me by it to give the reason. After several had been interviewed I found one man who expressed the thoughts of all the rest when he said: 'I was attracted by the plain, dignified readableness of the job, and the absence of all attempts to show how much you could do that no one else wants.'

"This started me to thinking, and since that time I have always used up the ends of stock that used to go on the shelf or in the waste-basket by printing some few words about the shop and using them as envelope-stuffers, as enclosures in packages and as advertising matter generally, and for almost a year I have not found it necessary to buy any new stock for such work, though no package ever goes out of my place without some printed matter

being enclosed advertising this printer. I always make the job fit the scrap.

"The result has been a large increase in my business, and an education in advertising by watching which of these odd jobs brought the greatest return. It has enabled me to take almost all my old appropriation for advertising for the distribution of it and given a phenomenal growth to my business, besides giving me a reputation for originality."

We give this story because we feel that many of our readers who are proprietors, superintendents or foremen of small and medium-sized shops can find a lesson in it.

Storing the Customers Cuts and Stock.

In his anxiety to secure and hold the business of large customers the printer has been overzealous in trying to give that customer any benefits of improved methods or extra facilities he might have, and from this has grown numerous trade abuses that are becoming — nay, are — a burden on the printer.

One of the most onerous of these burdens is the practice of storing the cuts, plates and stock of our customers for an indefinite time without charge. This abuse is not confined to the larger houses and edition printers who store the publishers' plates and stock, printed and unprinted, but is just as rife among the little fellows. The smaller printer laughingly or contemptuously, according to his nature, says: "The idea of charging for the storage of a few cuts or a few reams of paper, or a few thousand booklets. Why, that is the way I hold that man's trade. He will sooner give me the next order than send for his cuts."

Yes, that is the way it began, and has been continued. But do you realize the risk you run in case of fire or other damage to these cuts, plates and stock? You must provide a safe place for them and insure them against loss, or damage, beyond usual wear and tear. How long do you suppose your customer would leave those cuts in your charge between jobs if you were to send him a little printed notice that said something like this:

All cuts left in our possession by our customers will receive the same care as to storage and handling as our own cuts, but we can not be responsible for their loss or damage by fire or other accident beyond our control. All printed sheets or other stock belonging to our customers are held at their risk as to fire, water, or other accidental damage. We would respectfully suggest that you insure such articles which we are storing for you.

This would cover the job-printing and booklet shops, but the book and magazine house might require to add a clause limiting the time of free storage, and the proportion of stock stored in comparison with the orders given.

As a matter of justice this should be taken up by the various printers' and binders' organizations all over the country, and an effort made to get uniformity of practice in this regard and a limiting minimum as to amount of free storage and charges for excess.

The Right Amount of Profit.

The various cost systems for printers all show him how to gather together the many small items that enter into the cost of a job, including his own services and proper interest and depreciation on his investment, but none of them show him just what he should consider the right amount of profit; and when he looks around and asks other business men he is confused by the answers he receives, although each of them may be right from the point of view of the party giving them.

The American Cost Commission of the United Typographical Union of America recommends the addition of twenty-five per cent to the total cost to ascertain the selling price. This

will give a net profit of twenty per cent, if no discount is allowed to the customer for prompt payment and the account is paid in the usual thirty days. On the other hand, the average printing account is not paid in thirty days—most printers will find their average to be a trifle over sixty days from the date of the bill—and consequently the item of interest on the capital so tied up is a factor in diminishing profit.

Some business men of the speculative type will tell you that the correct profit is all that you can get beyond the cost of manufacture as shown by your books and records, and that you will have to take more or less according to market conditions. There is a seeming basis for this in actual practice, but it is only seeming, for the general business tendency of to-day is to uniformity of price for equality of service, and that would mean a regular addition of a fixed percentage for profit.

Many manufacturers and corporation officers, when asked about profits, will name a percentage of profit on the capital invested that seems to a printer an extremely liberal return and one that no printer could ever expect; but when analyzed and brought down to a percentage on sales this apparently enormous profit dwindles in a net ten or fifteen per cent.

Then we think of the fact that the printer is not only a manufacturer but also a retailer, and we ask the retail merchant about his profits and he will name what seems a pretty liberal figure—that is, most of them will—and when by further questioning you get down to facts you find that his thirty to forty per cent is based on the cost price of the goods and in many cases is further reduced by the cost of selling and delivery, and that reduced to a percentage on sales it is from fifteen to twenty per cent and, exceptionally, twenty-five. We are now speaking of the average, as there are some specialties that really give a third profit, but it is the exception to find a retailer averaging over twenty per cent on his whole business, and the great majority make nearer fifteen, after deducting the value of their own service.

Then you come back to your fellow craftsmen and inquire among them only to find confusion worse confounded because so few of them have a cost system in which they have confidence and consequently are guided in their addition for profit by the exigencies of the circumstances and the ability of the buyer to crowd them down to the lowest price.

Here is a condition that is a disgrace to the printers, and yet when interviewed the most of them will say, "Well, what am I going to do; the other fellow will do it if I do not." And unfortunately, this is frequently true. The result is that the business of manufacturing and selling printing has become one of the least profitable and most risky in the business world. Most of the successful large printers will tell you they make a net profit of from seven to ten per cent, and while many of the smaller ones will claim more, the actual figures, after deducting the proper amount of interest, depreciation, and proprietor's salary will be really less than this.

Now, to sum up: Printing is a manufacturing and also a retail merchandizing business. Every article the printer sells he receives as raw material and creates additional thereto before passing it along to the delivery or selling department. He is a manufacturer of "ordered goods" only, owing to the peculiar nature of his products, and must take greater risks and carry a proportionally greater investment than other manufacturers who can make up stock in dull seasons and keep their organization intact and at the same time as small as will handle their

output. Therefore he is entitled to the highest manufacturing profit as a creator or maker of the goods he sells. This, in the estimation of the writer, would be fifteen per cent net on gross output from the factory department. The printer is also a retailer and must sell in small quantities and maintain a larger and more expensive selling force in proportion to the gross business handled than the manufacturer. The goods he handles are of the class known as perishable—they are of use to no one but the party ordering, and many have dates beyond which their value is *nil*. Therefore he is entitled to the maximum profit in his selling department.

Let us see how this would work out in practice. Here is a job which cost \$40 to manufacture, and, as a manufacturer, the printer should add fifteen per cent for profit, making the total \$46. He then finds that his selling department has had an expense of \$5 in wages, dummies, and other items in selling that job; adding this brings the job up to \$51, and to this should be added enough to give a proper selling profit of, say, fifteen per cent, making a total selling profit of \$7.65, making the correct price \$58.65.

Many printers will hold up their hands in horror and say that such a price would be robbing the customer, as it is really adding about one-third to the total cost of the job, which was \$45—\$40 cost of manufacture and \$5 cost of selling.

To make this a little clearer we will put it into tabular form as follows:

Cost of manufacture (including all overhead charges, except selling department)	\$40.00
Fifteen per cent profit for manufacturing department.....	6.00
Total factory price.....	\$46.00
Cost in selling department.....	5.00
Total cost	\$51.00
Fifteen per cent profit on actual sale.....	7.65
Total	\$58.65

This gives a net profit on the sale price of 23½ per cent, and not 30¼ as would at first appear. That is to say the factory and the selling profits together are 23½ per cent of the selling price. But look at it another way. Suppose the printer were the retailer only and bought the goods from the factory as do other business men, would the cost of selling plus fifteen per cent or a trifle over twenty-five per cent addition to the cost be considered too much? Surely not. Then why should it make a difference because the printer owns both the factory and the store.

There is food for thought in this, and we hope our readers will take it into careful consideration. It was the lack of realization that he was entitled to a manufacturing profit that placed the printer where he was a few years ago and where many of him are to-day.

Foolish Competition.

There seems to be a sort of mania among printers to see how foolish they can be in competing for the county, city or state printing, and in their madness they lose sight of profit, the ethics of the trade and sometimes even honesty.

Here is a sample, on a small scale, that shows how far these competitions are carried beyond the lines of common sense or business principles. The job in question is an annual report of the county officers and makes a pamphlet of eighty pages, most of which is extra-price matter on the machine. We will first give a correct estimate, and then tell how foolish the successful bidder and his next competitor were:

The specifications are: Five hundred copies of report,

eighty pages and one page cover; trim size 5¼ by 8 inches; on 50-pound M. F. in black ink; bound, flat-wired and pasted cover.

Here is the cost estimate:

Composition — 15,100 ems eight-point straight matter,	
151,400 ems eight-point tabular matter, taking 48	
hours on linotype, at \$1.70.....	\$81.60
One page six-point rule and figure, 3 pages display,	
taking 10 hours handwork, at \$1.20.....	12.00
Make-up — 80 pages, 10 hours, at \$1.20.....	12.00
Lock-up — 5 forms, 16 pages each, 2½ hours per form, =	
12½ hours, at \$1.20.....	15.00
One form, cover, ½ hour, at \$1.20.....	.40
Make-ready — 5 forms, 16 pages, 3 hours each, = 15	
hours, at \$1.40.....	21.00
One form, cover, ½ hour, at 80 cents.....	.40
	\$142.40
Stock — Inside, 3¼ reams, 25 by 38 — 50, at 5 cents.....	\$ 8.13
Cover 11-20 ream, 20 by 25 — 50, at 8 cents.....	2.20
Cutting cover-stock, ¼ hour, at \$1.....	.34
Running Press — 3,000 impressions (5 × 600) 3½ hours,	
at \$1.40.....	4.90
600 impressions, cover, ¼ hour, at 80 cents.....	.60
Ink — 3½ pounds black, at 40 cents.....	1.40
	\$ 17.57
Binding — Folding 5 sheets 3-fold = 3,000, at \$1.40.....	\$ 4.20
Gathering — 5 pieces equals 3,000, at 38 cents.....	1.14
Stitching — 600 books, 2 wires, 1½ hours, at 80 cents.....	1.20
Covers — 600 books, 3 hours, at 38 cents.....	1.14
Trimming — 600 books, 1 hour, at \$1.....	1.00
	8.68
Packing and delivery to customer.....	.50
Total cost of production.....	\$169.15

To this the printer should add a decent profit, and we think that on a job of this size twenty-five per cent is none too much, so we will add to \$169.15 cost, \$42.28 for profit, making a selling price of \$211.43, which will give the printer a net living profit of twenty per cent on his selling price.

Now, in the face of the fact that paper books in the big cities are usually sold for \$1 to \$1.25 per page for an edition of fifty copies, and that they are all straight matter and much of it fairly fat at that, one bidder quoted the ridiculous price of \$1.35 per page for this job of six hundred copies, and there is no doubt that he would have allowed for the blank page on the last leaf if hard pressed. The next highest bidder quoted \$1.65 per page, but on second thought refigured it and concluded that he had bid too low and asked our advice, which naturally was that he withdraw his bid and either put in a higher one or stay out.

The lesson being such a good one we could not refrain from giving our readers the benefit of it. We have figured it on a competitive basis with a cost of \$1.20 per hour for hand composition; \$1.70 per hour for linotype; \$1.40 for cylinder press, and 80 cents for job press, which prices are about average for the general run of cities and towns, except the composition which runs higher in most of the cities.

Study this and send along some other lesson for the other fellow.

The Cost of Spoiled Work.

There is no employing printer or manager of a printing plant who will deny absolutely that there is any work spoiled in his plant, but there are many who will make light of the subject and treat it as of little consequence as to its effect on cost, and as something hardly worth taking account of. Then these same men will take up the job record of a piece of work on which there has been some accident or spoilage and raise a tremendous racket because it shows such a high cost.

Perhaps the foreman will explain how it happened and Mr. Printer will adjust the price and forget all about it until the next spoilage. It is ten to one that he does not know just what that spoilage cost and bigger odds that he will not know when the next spoilage occurs if the foreman and his aids can hide it.

In an office having a cost system (and there should not be any other kind of a printing-office) the exact cost of any spoilage or accident to a job should appear in such a way as to enable the manager or employer or whoever makes the prices to separate it from the legitimate costs and place it where it belongs, as a charge against the department responsible for the spoilage.

The best method for doing this is to have the spoilage reported at once to the order clerk and a "Special Spoilage Order" issued to which should be charged all work and material required to replace or remedy the spoilage and bring the job back to its normal stage when the rest of the work to finish it should go to the regular job-ticket. This simple method enables a separating of costs to be made as soon as the error is discovered, whether near the beginning or after the job is finished, and the right proportion of cost charged to making good. It also prevents any misleading charges getting on the regular order record, leaving it so that when consulted as a guide for future orders it will give only the correct information. It also makes a place for the spoilage account, and enables the cost clerk to get it together and charge it to the correct department.

Recently in visiting a large printing-office we were shown some details of its cost system, and in looking over the report found a small charge to spoilage account each month of exactly the same amount, and on asking the reason were told that it had been averaged for the year and divided up. We recommended that they change and issue a new order for each spoiled job and charge up only actual cost. At first they demurred, but after some little talk decided to try it. Being naturally curious and feeling sure that it would be worth while we dropped in shortly after the beginning of the next month and asked how it worked. To the surprise of the manager the result had shown him that his spoilage for that month was almost four times as great as he had supposed, and due to an entirely different part of the institution than had been getting the blame on previous occasions. There is still another point to this, and that is the making out of the "Spoilage Order" to the party responsible for the spoilage is a sort of a pillory that is a greater punishment to any man or woman worth having around your plant than making them pay for it. When their carelessness is thus practically posted, it tends to make every one more careful.

ILLINOIS PRINTERS' COST CONGRESS.

At a meeting of the Illinois Ben Franklin Club, held at Hotel Sherman, Chicago, on April 19, it was decided to hold the Second Annual Cost Congress of the printers of Illinois at Springfield on June 13 and 14. The Ben Franklin Club of St. Louis, and all other printers' organizations in Illinois are invited to unite in making this congress a huge success from every standpoint.

Governor Dunne will be invited to open the convention and State Superintendent of Public Instruction, Francis G. Blair and others will be asked to speak. A school of estimating and instruction in cost-finding will be given by well-known cost experts. There will be a short social program arranged, and on Friday night a banquet will be held at the Leland Hotel, which will be the headquarters of the convention.



National Press Association.

The National Press Association will meet at Colorado Springs, Colorado, June 17, 18 and 19. President A. D. Moffett, of Ellwood, Indiana, is arranging the literary program, which is sufficient assurance that it will be of the highest character. Features of entertainment, which include sightseeing trips by rail, motor and other means of conveyance in and about the city of Colorado Springs, have been planned.

The citizens of Colorado are united in extending the National Press Association a royal welcome, and will see to it that all have an enjoyable time while in the Switzerland of America. Those who are interested and desire to attend can obtain full particulars by addressing the secretary, George Schlosser, Sioux Falls, South Dakota.

Annual Convention and Cost Congress at New Orleans.

It is doubtful if any city has ever taken hold of the preliminary arrangements for a convention with greater enthusiasm than has the committee which is in charge of the arrangements for the 1913 annual convention of the United Typothetæ of America, and the Fifth International Cost Congress, to be held in New Orleans October 20-25. Notwithstanding the fact that a most elaborate entertainment program has been tentatively outlined, ample funds have already been pledged to take care of the expense, and on August 1 the committee will begin a wide and comprehensive advertising campaign, designed to reach every printer in the country. Special literature will be issued, both on New Orleans and the convention program.

The general committee and subcommittees have all been appointed, and each committee knows its duties, and everything is in shape for a systematic campaign to make the convention the greatest in the history of the organizations.

At its last meeting the committee selected the official headquarters for the convention, which will be at the historic St. Charles Hotel.

The St. Charles is one of the most famous hotels in the country. Replete with historic associations, it has, however, kept pace with modern progress and development, and to-day is one of the most attractive and best conducted hostleries to be found anywhere.

Annual Banquet of Ben Franklin Club of Chicago.

"One of the finest events that ever took place in the city," was on the tongue of each one present at the annual banquet and ball of the Ben Franklin Club of Chicago. This notable event, which took place at the Hotel Sherman on Tuesday evening, April 8, was without a doubt one of the most successful banquets in the history of the club. Watching the printers riding up to the hotel in their luxurious automobiles, one could not help but be impressed with the contrast between the conditions in the trade at the present time, working under the influence of the Ben Franklin Club, and conditions a few years ago, before the effective work of this organization was commenced.

Shortly after 6:30 several hundred printers, supply men, and guests, together with their wives — or sweethearts — sat down to an excellent dinner. The room was handsomely decorated for the occasion, red and white being

the colors used throughout. A number of selections of exceptional merit rendered by the Cerny Orchestra and the Symphony Quartet added to the enjoyment.

President William J. Hartman was toastmaster, and at the close of the dinner made a few remarks, extending a hearty welcome to the members and guests, and telling of the work accomplished by the Ben Franklin Club.

The program consisted of addresses by Rev. Frederick P. Hawley, and Harry N. Tolles, of the Sheldon School, and selections by members of the Symphony Quartet.

Reverend Hawley gave a stirring talk on "Ben Franklin." He said he was not going to speak on Ben Franklin as a printer, but as a man, and called attention to the way in which he worked steadily forward and upward, in spite of the difficulties he had to overcome and the lack of early advantages, until his name is honored and will be honored through future generations.

Harry N. Tolles spoke on "Am I My Brother's Keeper?" in place of the Hon. Quinn O'Brien, who was called away on account of his wife's illness. Mr. Tolles interspersed his talk with a number of stories and anecdotes to illustrate and drive home his points.

An informal reception was held in the parlors of the hotel while the ballroom was being prepared for dancing. Two miniature Ben Franklins — Eugene and Frederick Brooks — led the grand march into the ballroom, and a large number enjoyed the dancing which kept up until — well, we won't say when. Suffice it to say that it will be some time before Chicago Ben Franklinites get over talking about the good time they all had.

Missouri Valley Cost Congress.

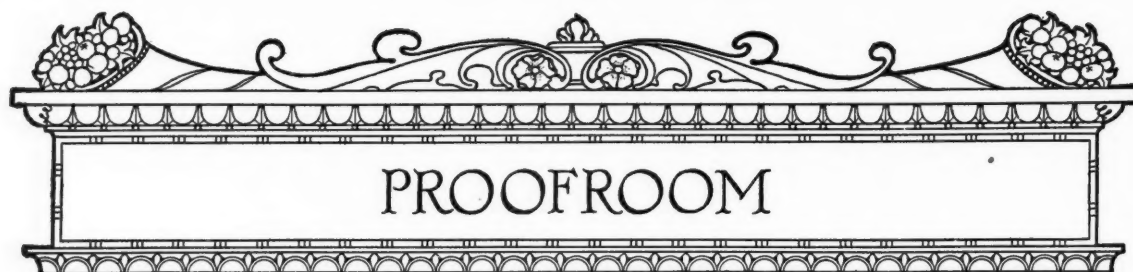
Wet, cold, disagreeable weather was not sufficient to keep the printers of the Missouri Valley, who are interested in finding out the truth about what it costs to produce their work, from gathering at the appointed hour, eleven o'clock, Monday, April the seventh. A most effective publicity campaign had been carried on through the columns of the *Western Laborer*, and the attendance at the opening session in Parlor B of the Paxton Hotel at Omaha was considerably in excess of the committee's expectations.

The opening address was delivered by C. E. Corey, chairman of the congress Arrangement Committee. Mayor James C. Dahlman extended a cordial "welcome to our city" to the visiting members and guests.

Other addresses were delivered by 'Gene Turner, E. L. McDonald, Charles A. Sherwood, W. B. Hopson, Frank A. Kennedy, C. D. Traphagen, J. W. Reed, George Vickers, Ray Hammond and Ed. E. Sheasgreen, secretary of the Ben Franklin Club of America. Frank I. Ellick, who was to have delivered an address on "Cost Finding," was detained owing to his work on the tornado relief committee, but managed to get in for a few minutes and wish the delegates success and a pleasant visit to Omaha.

The new officers of the Missouri Valley Typothetæ Cost Congress are as follows: President, C. E. Corey, Omaha; vice-presidents, C. A. Sherwood, Omaha; R. B. George and S. W. North, Lincoln; D. A. Brown and H. W. Walkenhorst, Kansas City; secretary, E. L. McDonald, St. Joseph; treasurer, W. P. Tracy, St. Joseph.

The issue of the Omaha *Western Laborer* for Saturday, April 12, was almost entirely devoted to news of the congress, a number of the addresses being printed in full. These addresses contain a great amount of information of value to all who are striving to maintain and increase the efficiency of their plants, and this is certainly a most creditable method of distributing such information.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Plural Verb Needed.

A. Z. M., Mohawk, Michigan, writes: "The following copy for an ad. was handed in here recently, and a dispute arose as to the correctness of one of the sentences: 'We have a thousand handy little devices to help you save money. Everybody is entitled to receive one if they will call at our savings department and ask for it. There is only one thousand of them.' The sentence referred to is the one reading 'There is only one thousand of them.' One compositor claims that it should read 'There are only one thousand of them.' Will you kindly let us know which is correct, and why?"

Answer.—In the original the sentence is wrong, and the way the compositor wanted it is correct; and it is so because a plural subject demands a plural verb. A plural word is one that denotes more than one considered individually, not as one whole collection or aggregate; and certainly one thousand means more than one. As we have just used it, one thousand is singular, because it is simply mentioned as an expression—one thing. In the other use it means not only more than one, but one more than nine hundred and ninety-nine things. How many of these are there? There are one thousand. How many printers are there who do not know this simplest item of grammar? Let us hope for the time when we may say there are not many.

A very surprising thing it is that printers should find only this one point to question—and a point that should be beyond questioning by any one—in this advertisement, which is as ungrammatical and badly worded as such writing could be. How can it be possible for the officers of a national bank to allow such slipshod language to be used in their advertising? Every sentence in it is criticizable, not only one.

In the first sentence there is no bad grammar, but there is probably a misstatement of fact. Probably the fact is that they have not a thousand devices, but a thousand examples of one device—a toy savings-bank. The second sentence is abominably ungrammatical, and its meaning could be expressed grammatically in various ways. Everybody is a singular noun, not properly represented by the plural pronoun they.

"Some" as a Pronoun.

H. G. B., New York, writes: "Is it good diction to say 'some think' instead of 'some persons think,' making the adjective do alone the work of a logical combination of noun and modifier, that is, making a pronoun of the adjective?"

Answer.—Sometimes it is, and sometimes it is not, the distinction depending on circumstances, and the decision properly resting with the writer. Generally speaking, the

best the proofreader can do is to pass it as written. Of course a proofreader is at liberty to query any such thing that he thinks can be improved, but it is advisable to be very circumspect and not make too many queries. It is well to remember that some authors are very sensitive and imagine that every suggestion of improvement in their work is impertinent meddling, though fortunately they are comparatively few.

The use of "some" as a pronoun was established long ago, and is beyond question. But in some circumstances it is preferable to use it normally, as an adjective. It is better to say "some persons think" in the first instance of a statement of difference of opinion, and the noun may thereafter be expressed or omitted indifferently. We say it is better to express it in the first instance because that seems to give a more explicit and finished form; but in this and many other cases of English locution the margin of choice is really very little, and it would be hypercritical to set up a norm and try to force strict compliance.

A Punctuation Questioned.

A. B. W., Wilkensburg, Pennsylvania, asks: "What is your opinion of the punctuation of the following sentence? 'Society's efforts to check the evil thus far have been, not to banish the crafty and conscienceless man who leads an unsophisticated young girl astray, but to banish and frown upon the girl. It punishes, not the wolves who pursue, but the objects of their pursuit.'"

Answer.—The only point at all questionable is the use of the first comma in each sentence. Its use is certainly preferable in so long a sentence as the first, and surely not wrong in the second, though its absence there would not be so plainly noticeable. When two such sentences appear together, or not far apart, it is always better to treat them alike. There is no fixed rule of punctuation that prescribes either the presence or the absence of the comma. Probably most careful punctuators would insert the comma in such a sentence as the long one, though any one might vary, making it sometimes one way, sometimes the other.

Re-open or Reopen.

M. W. E., Charles City, Iowa, writes: "I should like to know whether it is proper and necessary to use a hyphen in such words as re-open, re-issue, re-deposit, and co-operative."

Answer.—Such words as reopen, reissue, redeposit, cooperative are printed in the Standard Dictionary without the hyphen and without the dieresis mark over the second of two successive vowel letters. Formerly, it was the custom (and still is to some extent) to use either the hyphen or the dieresis mark in order to show that the adjoining vowels stood in different syllables; as co-operate or coöperate.

Written for THE INLAND PRINTER.

WHAT PROOFREADERS SHOULD NOT CORRECT.

BY F. HORACE TEALL.



It seems queer to intimate that it is ever a proofreader's duty to leave uncorrected anything that needs correcting, and yet it is easy to show that this is a very important part of his duty. Many matters of expression, of punctuation, capitalizing, spelling, etc., are correct to some people in one form and correct to others only in some other form. Some of these variant decisions are founded on incomplete information or erroneous reasoning; but some, and not a few, are so equally reasonable and even authoritative either way that there is no absolute right and wrong.

All proofreaders know that they frequently have to leave things done in a way they do not think right, and that the reason is that the one for whom the work is done does think it right. What they do not all know, and what would be well worth ascertaining, is how to distinguish between cases where one form is correct and any other is incorrect and those in which there is no such absolute choice. The two kinds of cases are not amenable to delimitation into fixed classes, so that every one will have the same understanding of them. Disagreement on questions of language is as natural and inevitable as the differences in regard to all other incidents of human life. Persons have different tastes in all matters where differences are possible, and many of these differences are not even questionable. We simply go on doing things our own way and letting others have their way. This is as true of debatable matters of language as of anything.

Very nearly all men acquire in youth some erroneous impressions and notions, of language as well as other things, and these impressions are almost indelible, notwithstanding their frequent violation of the plainest common sense. Jacob Abbott notes this in his story of the life of Cyrus the Great: "Even at the present day we shall all, if we closely scrutinize our mental habits, find ourselves continuing to take for granted, in our maturer years, what we inconsiderately imbibed or were erroneously taught in infancy, and that, often, in cases where the most obvious dictates of reason, or even the plain testimony of our senses might show us that our notions are false."

The writer once heard a young woman pronounce Penelope in three syllables, and told her it should be four. She said her school-teacher had taught her to say it as she did, and her teacher knew what was right. The next day she said she had met the teacher and asked her, and had been well laughed at. That young woman had been so sure she had been taught as she said that she probably would never have been convinced of her error in any other way.

Proofreaders probably have more occasion than any other people to remember the fact of differences of opinion, since they so often encounter the problem as to whether the case in hand is one where they should make a change, because what is written is really wrong, or whether it is doubtful, because both forms are of equal authority, or because its writer might insist that the way it appears in copy is correct.

The proofreader should not correct even what he knows is wrong in copy when he is specially instructed to follow copy, except plainly accidental errors. For instance, a man once wrote prounce for pronounce, where no one could possibly think anything but pronounce was intended. Even the compositor should correct such an error. Sometimes

this might include even some ignorant spelling, bad enough to pass as "simplified," in the matters that have to be followed.

The greatest problem is found in the questions indicated by Theodore L. De Vinne in saying: "The reader should query faulty construction, bad metaphor, inconsistent statement, the misuse of a word, and other errors of a similar character." Mr. De Vinne expressly says that these things should be queried only, not that corrections should be made without authorization. Yet this is not always the best practice, although it is generally so. Individual cases must be decided on their own merits, and must be governed by circumstances. Sometimes an error of one of these kinds may properly be corrected without question. No clear general distinction can be indicated that may be absolutely adopted.

Many expressions are considered ungrammatical by some people, held to be the best by others, and by still others thought indifferent. In any case open to such difference, especially in dealing with carefully prepared manuscript, no change should be made. For instance, it is insisted by many that the word none should always have a singular verb. Notwithstanding this, it is a fact that in the best literature it does usually have a plural verb; and of course this shows that the best writers treat it as plural. Whichever way it appears in copy, it should not be changed.

Much has been said in condemnation of the split infinitive, and the impression is very common that it is never right. On the contrary, some of our best writers use it occasionally, and when they write it they wish it to be so, and no proofreader has a right to order it otherwise without express permission.

In fact, no proofreader should change in any way any author's or editor's copy unless he knows that his change will be approved.



SPRING.

Photograph by R. R. Sallows, Goderich, Canada.



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Graphite in Pot-well.

We have received slugs from a correspondent showing that the graphite placed in the pot-well to lubricate the plunger will sometimes appear on the face of the slugs. This is usually caused by putting in too much graphite, or where the plunger has a full stroke as in the case of a worn plunger or well. In such a case it is not advisable to use graphite at all. Our recommendation is intended to apply to tight-fitting plungers only. The use of the rotary wire brush for cleaning of the well will often be sufficient if used daily. Dipping the plunger in a mixture of graphite and tallow is a good plan, as a lubricant and an oxid reducer are in operation at one and the same time. Would recommend that not over one-half teaspoonful of graphite be applied in any well.

Ejection of Slugs.

A Maryland operator writes: "We are having considerable trouble with slugs sticking in the mold. When we make an effort to eject them the ejector-blade punches the bottom of the slug, as you will see by the enclosed sample. We have just put in a new set of knives, and we can not tell what is the cause of this trouble."

Answer.—If your plunger has been in use several years, buy a new one. If it is a new one, clean the spaces between the rings so that they will be fully open. Clean the plunger daily, first dipping it into a can of oil or tallow. Before putting it into the well dip it again into the can of oil. This can of oil should have some graphite mixed with it. This serves to lubricate the plunger and give it a better action. Clean the cross-vents of the mouthpiece daily, using the point of a knife-blade or other pointed instrument. These vents becoming closed prevent the escape of the air from the mold cell, hence hollow slugs, and hollow slugs cause your trouble. Open vise and back the machine so the distributor shifter moves out full distance. Advance the ejector-blade. Take hold of the blade and try to move it up and down. If you find this can be done it indicates that the holes in the blade are worn and you need a new blade.

Back Squirts.

An operator in a North Carolina town writes: "The asbestos above mouthpiece of pot is giving me trouble. Have tried to repack but it continues to leak. Is there any danger of injury to pot in any way by using force in driving or repacking? The metal runs over mouthpiece and accumulates on back of mold, causing same effect as squirt."

Answer.—The asbestos above the mouthpiece has nothing to do with the leaking. It is quite possible that there is no leak at all, just an imperfect lock-up between the mouthpiece and mold. Do not be concerned about the

asbestos, for it has nothing to do with the mouthpiece or the escape of metal. The asbestos at that place is intended to prevent the metal that may escape from a bad lock-up from entering under the pot liner and finally getting on the burner. You should clean all metal from the back of the disk and from the mouthpiece. Disconnect the plunger and then coat the mold evenly and lightly with red or bronze-blue ink. Close the vise and allow the cams to make one revolution. Open vise and examine the ink test on the pot mouthpiece. This will determine whether or not the lock-up is as even as it should be between the mouthpiece and mold. If the ink on the mouthpiece shows evenly on the surface it indicates that the trouble is not due to lack of even contact, but that the temperature is possibly low. This condition probably causes the metal to adhere to the mouthpiece, which in time causes the contact to be uneven, and then a squirt occurs. This may be discovered in advance by observing the bottom of the slugs. If they show the jets there will probably be no squirt. If the slugs begin to show smooth you will eventually have a back squirt, which will give hollow bottom slugs. The remedy for the trouble is to see that you have proper temperature so that the metal will not build up on the mouthpiece. If you burn gas or gasoline see that the flame on the burner is blue and steady.

Faces Pull Up on Slugs.

A Western operator writes: "I am sending you some slugs with damaged faces. I have examined matrices and find they are properly cut. You can readily see how annoying and provoking is this trouble. So far have been unable to locate cause, but believe it occurs as mold-disk pulls away from line. Could it be caused by mold-disk not locking tight enough with assembled line at casting point? My lock-up at present allows the thickness of two sheets of print paper to be drawn between mold and jaws on first justification."

Answer.—The pulling up of the slug face may be due to the matrices, but is more likely induced by air in the mold cell. We suggest the following treatment to get rid of the air and to make the slug solid, and then if the pulling up of the face continues you will have to change the matrices that directly cause it: To make the slug solid, order a new plunger and see that it fits without binding. Put some tallow and graphite in the pot-well to lubricate the plunger, which will insure a more perfect stroke. Cut the cross-vents of the mouthpiece a trifle deeper so that the air will escape easily from the mold cell. This will insure a more solid slug. After cutting these deeper, the surface of the mouthpiece must be made smooth with a fine, sharp file. Test the depth of cross-vents by casting slugs and by stopping the disk before the back knife trims. The sprue of

metal should be at least one-half inch long. If the trouble continues after putting on a new plunger and deepening the mouthpiece cross-vents, send a few of the matrices that cause the trouble, and we will tell you how to remedy the evil.

Defective Face on Slugs.

A machinist-operator in a Texas city writes: "I am enclosing linotype slug for your inspection. I think the quality of metal is poor; I have used my best efforts to produce a good face, but it has the appearance of being chilled when cast at any temperature, with new or old plunger; pot is apparently clean, as I have kept plunger cleaned, sometimes twice a day; use nothing but remelted metal in 'pigs.' New mouthpiece put in a week ago and prior to that during the past month have removed mouthpiece and cleaned front of crucible three times and am using new style gasoline burner."

Answer.—We judge your trouble is due to the low temperature of the metal, and suggest that you gradually increase the temperature so that greater sharpness of face is observed. If the bottom of the slug gets a trifle spongy it will do no harm, as the essential characteristic of a good slug is a sharp face. The metal does not appear to be at fault. Keep the cross-vents of the mouthpiece well open so that air may readily escape. Would like to know if you drilled a hole at the right end of the mouthpiece; or was the extra hole there when you put it in the crucible? We judge from the appearance of the bottom of the slug that the mouthpiece was not put in place correctly.

Distributor and Mouthpiece.

The following is from a New Jersey operator: "(1) I am experiencing considerable trouble with the distributor on a Model 3 linotype, and am enclosing a matrix which may help you in solving the difficulty. This matrix was bent as it was going through the distributor-box. The lift does not seem to be adjusted much more than one-thirty-second of an inch. Now, the end of the back distributor-screw and the front top one each have a part of one of the threads worn so that it forms something like a hole, and it seems to make the matrices start crooked, and when they get about to their right channel one will flop over sideways and stop the distributor. The font of matrices is comparatively new, so that I do not think it is the fault of worn combinations, unless there is something that wears them unnecessarily. The matrices seem to drag, and when they go to drop strike the entrance partitions and stick up high; the matrices back of them come along and carry over sideways. I have had cases where it wears the ears and toes off sideways as if you had taken a file to them. I do not think that the entrance partitions are up too high, as you can lay a six-inch steel scale on them and matrices pass over freely. Also please notice matrix on top and see the small shear on the top ear. This has been given to a number of matrices. (2) Am sending you a slug and a sample of part of the printed job. The face is not perfect and will not run perfect on that kind of paper. Do not know whether it is the fault of the metal or the pump. The vents are cut quite deep and the holes are clear and pump stroke is quite strong."

Answer.—(1) The bending of the matrix ears is no doubt caused by a worn cam on the back distributor-screw. Order a new cam G 242 and apply it. This cam is fastened to the screw by a taper-pin. Before removing the pin observe the relation between the point of the screw-thread and the raise on the cam, and when placing the new one in position, secure the same relation again. You will notice a hole on the collar of the new cam in which an 8-32 screw

will fit. This may be used to fasten the cam to the screw until you secure it in its best working position, which will be found to approximate the position of the old one removed. This is very important, for unless you get the cam attached correctly the lifter will not raise the matrices into the open part of the screws, and then you will be having just the trouble you are now experiencing. The taper-pin may not match the holes in the cam and screw. If this occurs, a new hole will have to be put through these parts, and a new pin inserted to hold them together. When the cam is in place, readjust the lifter by the following method: First, turn out on the adjusting-screw. Second, send a line of matrices into the box. Third, turn in slowly on the adjusting-screw until the lifter picks up the matrices, then stop turning. Then tighten set-nut. (2) The slug can be improved by the following method: Order a new plunger. Before putting it in service, clean out the holes on the side of the well. Bail out metal until about one inch of the well is exposed. Place a small lump of tallow and one-half teaspoonful of graphite in the well. Put the plunger in the well and put in sufficient metal to bring the surface to normal height. While it is melting, clean out the cross-vents in the mouthpiece with the point of a knife-blade or other sharp instrument. Increase the stress of the pump-spring if it does not seem to give quick enough stroke. If the sprue of metal that escapes from the cross-vent is too short, it may be necessary to deepen the vents. This may be done with the large blade of a knife by striking it a sharp blow with a hammer. Each vent should be given a slight deepening, and a trial may be made to determine results. As you know, when the vents are thus deepened a ridge is formed on each side of the incision. To remove this, a sharp file is rubbed evenly over the surface of the mouthpiece. This is done after each complete cutting operation. As a last resort, auxiliary holes and vents may have to be cut in the mouthpiece. To cut the holes, use a drill of a similar size to the holes in the mouthpiece and cut them so that the lower edges of the holes will be in line with the upper edges of the present ones.

Spaceband Transfer.

A Maryland correspondent writes: "We read with much pleasure and profit your suggestions to linotype operators in THE INLAND PRINTER, and we would greatly appreciate it if you could give us some help in our present difficulty. Occasionally the spacebands will not be transferred to their box, but will get wedged crossways in the intermediate channel, preventing the second elevator from seating properly, and the line of matrices being transferred from the first elevator will be pied. The first and second elevators come together as closely as possible to allow clearance. It also happens that a spaceband will sometimes drop to the floor when being transferred from the first to the second elevator. We do not know that they fall just when the transfer is being made, but for some reason or other they fail to stay in the channel where they belong. It also happens sometimes that the second elevator will be held a second too long at the transfer line on account of the spacebands being wedged as referred to, and the second elevator will then be drawn with a jerk, causing it to fly back and not seating properly at the distributor box. In addition to annoyance we are daily afraid that the second elevator will be broken. The rails of the second elevator and the spaceband box have already become battered. As far as we can see the first elevator rises to the proper height, and the transfer of matrices seems to be smoothly and easily made except when the spacebands get caught as described. Sometimes we can work for an

hour or two without any trouble, and the next it will be clogged up two or three times."

Answer.—The trouble with spacebands in transferring may be prevented by providing a friction spring (D 941) for your intermediate channel. This spring is held in place by the quad tumbling bar, and will prevent the bands swinging after they have shifted. It is the swinging of the lower end of the band that causes the back ear of the sleeve to slip off of the back rail of the channel and thus cause the bands to lodge at that place. By placing the spring in position the bands have contact with it and will not swing. In addition to the friction spring it is a common practice to place a long, narrow strip of leather back of the intermediate-channel rail so that the lower end of the spaceband wedge will have contact with it. This is easily applied, and seems to remedy the trouble effectually. Machinists sometimes remove the intermediate-channel rail and raise it so that the bands will drag as they are shifted. This plan will also prevent the bands swinging, but is a troublesome operation. The flying back of the second elevator suggests the possibility of your safety pawl having too great a clearance when the line is shifted. Test it by allowing the cam to rotate until the shifting operation is complete, and then push back the starting-lever. Examine the clearance between the safety pawl and stop-lever. It should be but one sixty-fourth inch. If greater than this, adjust by the screw in the safety pawl that the buffer banks against. If it is the old style you may have to cut off the end of the buffer to shorten its stroke.

A further letter from this correspondent follows: "Replying to your kind favor advising us how to eliminate the trouble we are having with the spacebands clogging in the intermediate channel, we wish to say that since placing two narrow strips of leather on the bottom of the channel in which the spacebands drag we have had no further trouble. We thank you very much for your kind help in this matter."

Leaky Mouthpiece.

A Texas operator writes: "Will you kindly advise me what to do about a leaking mouthpiece of the crucible? It is leaking on the right-hand side facing the machine. It seems as though some kind of packing has come out. I have tried litharge and glycerin and asbestos, but they seem to do little good."

Answer.—If you are fully satisfied the mouthpiece leaks, and if a solution of lye and salt, applied when the mouthpiece is cold, has no effect toward closing the opening, you should remove the mouthpiece and put it back again in a proper manner, and it will not leak thereafter. In order to try the efficacy of lye and salt, you should, while the pot is hot, remove all metal from around the place where it appears to escape. When the pot is cold, allow some lye to drip around where the leak appears. To do this, dip a small wad of cloth in the lye and press it tightly over the fissure, repeating the operation a number of times. Allow the liquid to dry before the burner is lighted. This should stop the leak unless the fissure is quite large. If this operation does not stop it, you should remove the mouthpiece. If you have not previously taken out a mouthpiece, you will have no trouble if you observe the following plan, which must be done while the pot is hot: (1) Start machine, and when the first elevator has reached the lowest point, push back the starting-lever. (2) Open vise to first position, then raise the elevator to full height and draw out the pin that supports the vise frame and lower the vise to second position, resting the

left locking-screw on a chair for safety. (3) Lower the mold cam lever handle, and draw mold slide out about six inches. (4) Remove pin in ejector-lever link and remove the link from the ejector slide. (5) Remove the mold slide and disk. Handle it carefully so as to avoid cutting your fingers on the base trimming-knife. Before attempting to drive the mouthpiece, place a mark on the crucible just under the first jet next to the keyboard; the object of this is to have a guide-mark when returning the mouthpiece to place. If you have no mouthpiece drift (A 217) place a heavy piece of brass or copper against the left end of the mouthpiece and give it a few smart blows with a hammer. In fact, you will have to continue driving until the mouthpiece is moved toward the keyboard about three inches, then you can withdraw the mouthpiece gib, which will leave room to take out the mouthpiece. When the pot is cold and the parts have been freed from adhering particles of metal and red lead, mix a small amount of litharge and glycerin, making a pasty compound having the consistency of ordinary printing-ink. Place a thin, even coating on the back surface of the mouthpiece, but do not cover it near the jets. Have a hammer handy and place the gib within reach. Pass the mouthpiece carefully into the gibs of the crucible, being careful to avoid scraping off the coating on the back. When it is placed in position, up to the mark previously made on crucible, put in the gib and drive it up tight. Occasionally tap on the face of the mouthpiece as the gib is driven in. When you find you can no longer move the gib by driving it will indicate that it is tight enough. When this operation is finished return the mold slide and other parts to place and get the machine into normal position. Test the lock-up of the pot-mouth against the mold by inking lightly and evenly the mold and allowing the cams to revolve several times. Examine the test made on the mouthpiece and you will be able to tell from this test whether or not the pot legs will need adjusting. Do not light the burner until the litharge around the mouthpiece has set properly; this will take at least eight hours.

Recent Patents on Composing Machinery.

Pump Cam.—J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed July 25, 1911. Issued February 18, 1913. No. 1,053,440.

Typecaster.—P. T. Dodge, Washington, D. C., assignor to Mergenthaler Linotype Company, New York. Filed November 14, 1910. Issued March 11, 1913. No. 1,055,388.

Planograph.—J. D. Morgan, Summit, N. J. Filed May 18, 1906. Issued March 18, 1913. No. 1,056,042.

Spaceband Releasing Mechanism.—P. T. Dodge, New York, assignor to Mergenthaler Linotype Company, New York. Filed September 23, 1912. Issued March 18, 1913. No. 1,056,267.

Spaceband Releasing Mechanism.—H. A. Armstrong, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed June 18, 1910. Issued March 18, 1913. No. 1,056,314.

Keyboard Cam.—C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed March 16, 1910. Issued March 18, 1913. No. 1,056,355.

Linotype Mold.—T. R. Castle, London, England, assignor to Mergenthaler Linotype Company, New York. Filed February 11, 1909. Issued March 25, 1913. No. 1,057,036.

Distributor-box Bar.—G. E. Lee, Cleveland, Ohio. Filed June 8, 1911. Issued March 25, 1913. No. 1,057,157.

Linotype Matrix.—C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed September 21, 1910. Issued April 1, 1913. No. 1,057,445.

Distributor-box Lift.—J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed October 2, 1911. Issued April 1, 1913. No. 1,057,455.

Assembler Indicator.—L. M. Chapman, Chicago, Ill. Filed December 24, 1910. Issued April 1, 1913. No. 1,057,803.

Knife-block.—C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed September 21, 1910. Issued April 8, 1913. No. 1,058,321.



This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

Superintendent or Foreman of Job and Book Plant.

(1541) Thoroughly competent printer of many years' experience would like to locate as superintendent or foreman of job and book plant. Salary of \$40 to \$50 a week to start.

Superintendent.

(1542) Large and modern-equipped printing plant, located in the Middle West, has a splendid opening for a first-class factory superintendent. Must thoroughly understand all branches and be especially strong on presswork. Exceptional opportunity for one capable of securing the best results.

Desires Position as Bindery Foreman.

(1543) Bindery foreman, thorough knowledge of folding and cutting machines, desires a position as foreman in or near Chicago. Can furnish excellent references.

Desires Editorial Position.

(1544) A man of wide experience in editorial work and expert proofreading desires to connect with a firm in or near Chicago requiring services of this nature. Well educated and can give excellent references.

All-around Pressman.

(1545) Young man with publication and folding-box experience, can run cylinder or job presses, paper-cutter, Dexter folder and lock-up, seeks situation as pressman. Thoroughly experienced cutting and creasing pressman.

Seeks Foremanship of Job or Daily Newspaper Office in Middle West.

(1546) Printer with nine years' experience as foreman of large book and job offices in the South, and two years on daily newspaper, would like to secure similar position in the Middle West. At present employed but wishes to go west. Thirty-five years of age. Married. Strictly sober. Excellent references.

Apprentice Seeks Location.

(1547) Young apprentice with three and one-half years' experience in job office at Fort Worth, Texas, would like to locate in another city. Can do good work. Steady and willing. No bad habits.

Seeks Foremanship of First-class Office.

(1548) Union man, fully capable of handling the foremanship of a first-class office, can handle any job from an envelope to the finest grade of catalogue work, would like to secure such a position. Has had long experience as a compositor and stoneman.

Superintendent or Manager of Printing Plant.

(1549) Practical printer, sixteen years' experience in all branches, and thoroughly understanding composition, presswork and binding, would like to secure a position as superintendent or manager of printing plant. Fully acquainted with all modern machinery and methods, and an expert of cost and efficiency. Thirty-three years of age. German. Speaks several different languages. A-1 references.

Opening for Superintendent in Kentucky City.

(1550) A large firm in a Kentucky city, doing a business of \$60,000 a year, is looking for the services of a man to take charge of the printing end of the business. He must understand all phases of printing—catalogues, loose-leaf sheets, binders, blank-books, etc. Will give him an opportunity to buy part interest or work on straight salary as he may choose. Good opportunity for right man.

Seeks Foremanship of Pressroom in California.

(1551) A man with twenty years' experience in the printing business, possessing a thorough knowledge of presswork, would like to secure a position as foreman of an up-to-date pressroom in southern California. At present foreman of one of the largest pressrooms in the East. Good references.

All-around Printer and Job Pressman.

(1552) All-around printer of twelve years' experience, as well as job and cylinder pressman, would like to secure a remunerative position in an up-to-date shop in Ohio, New York, Indiana or Pennsylvania, but will consider other places. Good estimator. Twenty-six years of age. Married. Union.

Ad. Man Seeks Position on Newspaper.

(1553) Man of fifteen years' experience as compositor and foreman in newspaper ad.-room, at present foreman of an afternoon paper in a city of forty thousand, would like to secure position as foreman or compositor; day work. Considered rapid on ad.-work. Steady and sober. Union.

Would Manage and Edit Weekly.

(1554) Young man with practical experience in the newspaper business, and four years' college training in industrial journalism and printing, would like an opportunity to "make good" at the managing and editorial end of a small weekly, preferably in Kansas, Nebraska or Oklahoma. At present foreman of a newspaper office in Kansas. Would be willing to take a combination job, part inside, part outside. Splendid references.

Up-to-date Job Office in Montana for Sale.

(1555) A strictly up-to-date job office in a Montana town of seven thousand population is for sale at a sacrifice on account of the owner having to return East by the first of June. Town boasts of a large college, two railroads, electric road and street-railway system. Best of material, most of it only one year old. Averages \$8,000 a year, unsolicited work. Will sell for \$3,000, one-half cash and long time on balance. Worth investigating.

Platen Pressman.

(1556) Platen pressman, capable of turning out neat and rapid work, seeks position with a firm doing first-class work. Familiar with almost every class of work that can be run on Gordons and Colt's Armory presses. Age thirty-five years. Married. Nonunion. Will locate almost anywhere if position is permanent.

Seeks Foremanship of Composing-room.

(1557) Practical printer of twenty years' experience would like to secure a situation with a good reliable firm as foreman of composing-room, or would take entire charge of a medium-size shop. Would consider taking an interest in the business. Good compositor and platen pressman; understands cylinder work, stonework, proofreading, estimating, etc. Also familiar with cost-finding. Has been in business for himself. Thirty-seven years of age. Union. Married. Strictly sober.

Superintendent of Printing Plant.

(1558) A man of unusual ability in the printing business would like to secure the superintendency of a large printing plant. Salary not less than \$3,000 a year and a contract for a term of years. At one time senior member of a well-known firm in Chicago.

Partner Wanted for Good Business in West.

(1559) A business man, contemplating the purchase of a morning daily in a rapidly growing city of thirty thousand population, in the Far West, with experience in an editorial capacity, would like to get in touch with a young man with some experience in the business end of newspaper work, to tackle the proposition with him. No other morning paper in the town in question, which has increased its population three hundred per cent in past ten years. Would like a young man with experience both in advertising and circulation, but either would suffice if he was familiar with the newspaper field from the business end. Would like him to put in a couple of thousand dollars, taking stock, but if not, would make some other arrangement as to salary, commission, etc. Good opportunity for a young man who wants to launch out for himself.

Ad. and Job Man Would Locate in Minnesota City.

(1560) Young man, twenty-three years of age, seven years' experience in the business, would like to locate in some Minnesota city of two thousand or over. A good ad. and job man, good trade-getter and can help edit paper. Splendid references.

Foreman of Composing-room.

(1561) A position is wanted as foreman in composing-room by man who has successfully conducted large plant, turning out all classes of high-grade work including catalogues, editions, loose-leaf forms and blank-books. At present employed. Union. Prefers Ohio, Indiana or Michigan, but will go anywhere if wages suit.

Seeks Foremanship or Assistant Foremanship of Private Printing Plant.

(1562) Young man of nine years' experience—composition, cylinder presses, Gordons, folder, multigraph—would like to secure a position as foreman or assistant foreman in a private printing plant. Is also familiar with newspaper work, job, color-register, and a good linotype operator and mechanic. Prefers somewhere near Chicago.

Would Like Managership of Newspaper Office or Job Printing Plant.

(1563) A man of seventeen years' experience in the printing business, and in possession of an unusual amount of knowledge concerning the business, would like to secure a position as manager of a medium-size job or newspaper office in the central or eastern States. Will consider any other position where there is a good future. At present

manager of a medium-size plant in the Southwest, but would like to get farther east. Experienced in estimating and understands the cost system. Would like to buy stock in the firm. Sober and reliable. Single.

First-class Forwarder and Finisher.

(1564) A first-class forwarder and finisher of job-work, stiff and flexible loose-leaf work, magazines and blank-books, would like to connect with some firm needing such services. Has the ability to hold foremanship.

Working Foreman Wanted by Eastern House.

(1565) A large printing plant in a town of seven thousand inhabitants, located in Vermont, employing from ten to fifteen hands in its mechanical department, printing a weekly newspaper and doing quite a large volume of job printing, would like to secure a good working foreman to take charge of the mechanical end of the printing plant. No objection to a union man, although there is no organization in that town. Shop is well equipped. Will pay \$25, or more if satisfactory.

Openings for Four Men in Large Plant.

(1566) A large printing and engraving house in Tennessee has the following openings: (1) A good half-tone finisher in photoengraving department. One who could "finish" a portion of the time as well as look after other work. Desires a man with executive ability who could work up to the foremanship. Will pay a fair salary to the right man. (2) A half-tone operator in the same department. (3) In steel and copperplate engraving department, a man who has a fair knowledge of engraving, who can engrave script or any character of lettering, and who can etch some or work on steel. (4) In power embossing department, a man who knows how to handle steel dies. Prefer a man who has some knowledge of large dies, such as bank drafts. These are all steady positions for the right men.

Opportunity for Good Pressman.

(1567) A Texas shop of medium size, where quality is always placed before price, wants to correspond with a pressman whose daily work will bear the most critical inspection, and whose interest in the output of the shop is not limited to his pay envelope—which will correspond to the quality and manner of his work.

Desires Position as Reporter.

(1568) A young man who has had experience reporting and writing for papers desires a position on a newspaper, with an opportunity for working into the editorial end. Has had several years at college and has a good command of the English language. Prefers a town of about twenty thousand or over.

Opening for Expert Pressman Who Has Executive Ability.

(1569) A large eastern concern desires an exceptionally high-class man who is an expert pressman, and who is familiar with different machines. One who will be able to act in an executive capacity, taking charge of and managing a model plant.

EDITORIAL NOTE.

Owing to the fact that more applications have been received than space in these columns will permit printing, it will be necessary to insert briefs in order of receipt. Others will be held in our files and will receive proper consideration. Employers seeking men for positions will be referred to applications on file as well as those inserted in this department. Likewise those seeking opportunities will be referred to openings on file.

Written for THE INLAND PRINTER.

SOME WHIMS AND INCONSISTENCIES OF WEBSTER.

BY JOE M. JOHNSON.



If the Ten Commandments were changed with each change of the moon, the reading public would not be as greatly disturbed as it would over a change in the form or the spelling of an ordinary word once in ten years.

Courthouse is one word, court-martial is a compound, while we are told that court room must be made two words. Why?

Northbound is one word; southbound is also one word, but you must make two words of east bound and west bound.

Webster's New International Dictionary of the English Language is the latest effort of "standard" compendium builders, and what Webster has done to previous editions — also labeled "standard" — is a-plenty. He has made two words grow where one grew before; he has removed the hyphen from compounds fondly joined and inserted a space in its stead; he has taken the same hyphen and compounded words which many generations have been taught to regard as happily single — unassociated and unhooked.

As a schoolboy I had a wholesome respect for Webster; I regarded him even with reverential awe; yet I yearned not for close association. In later years, while respect lingered, awe diminished, and association became, in a measure, routine.

The innocent bystander may be pardoned for venturing an opinion as to the passing throng. Therefore I hope the reader will pardon me when I mildly express wonder as to why textbook should be regarded as one word now, when, in previous editions, Webster has insisted on it being a compound. Of course either form would be acceptable, but why not make a choice, and then stand pat?

Godhead is one word; bone head is two, and he is said to have multiplied and replenished until the woods are quite populous with him.

If mousetrap and mantrap are acceptable each as one word, by what consistent rule does Webster require us to make two words of rat trap and two words of bear trap?

Buckshot is one word; duck shot, perhaps fired from the same gun, is two words.

A revolver is a firearm — one word. The same revolver may be a side arm — two words.

The average man, when in doubt regarding a word, consults Webster. He discovers that it is spelled a certain way; that it is one word, two words, or a compound, as the case may be; and that it means a certain thing or things. That enables Webster to get by. That makes Webster a priceless gem for the transmission of knowledge. But perhaps the father of that same seeker of knowledge interviewed Webster a generation earlier and ascertained that the same word was not one word nor a compound, nor yet two words, as the case was then, but was the reverse of what it is now.

Suppose your boy should come home from school some afternoon and tell you that the board of education had issued an edict changing the rules of grammar, and that henceforth erstwhile adjectives would be regarded as nouns; that adverbs had become proverbs; that the verb passive had become hysterical; that John the Baptist was a preposition, and that a jag is an indefinite article. Wouldn't you test the latter?

I grant that there is little likelihood of a change in the rules of grammar. But why should Webster make changes

in the formation of words? If cannot is one good word now, why should previous generations have been taught that it was two?

Now, I am willing to concede that Webster is a good speller and that he made a reasonably accurate guess at the meaning of most words, but does that give him the right to be chameleonistic? Does that give him the right to arbitrarily change the forms of many words with each succeeding edition of his "standard" compendium?

Shut-out is a compound word; shutdown is one word; shut up is two words. I have many charming friends who have not as yet acquired the habit.

Duckbill is one word; bar bill is two — sometimes pleasant to negotiate, but unfruitful as a practice.

But after writing duckbill as one word it seems mildly inconsistent of Webster to make duck neck two words, and then, after a handful of pages, make gooseneck one word.

Webster places two hyphens in kiss-me-quick, but makes three words of kick me quick. Those who have experienced both proclaim an ability to discern a vast difference in the sensations.

Gutweed is one word; gut string is two words, and is sometimes the innocent cause of much discord.

Turkeyback is one word; turkey trot is two, and there are staid and dignified grandmothers who claim it isn't so bad.

Consistency in the formation of words and simplicity in the spelling thereof would tend to lessen the worry and uncertainty with which the average student is beset, and while I realize the futility of strikes, injunctions, and executive orders as a means of relief, I believe that those upon whom we must per force rely for standard forms should be made to see the waste of time, energy, and nerve force of those who seek to harmonize the inconsistencies of the product of dictionary builders. Then, if relief is not forthcoming, provide an abiding place for gloom. It's your middle name.

A boy ate green apples and had the bellyache — one word. The boy who was with him partook of fruit from the same tree; he acquired stomach ache — two words. They were both bad. I don't mean the boys.

Gin fizz is two words; highball is one word. They are both good. I don't mean the words.

A great many people have the habit of reasoning by analogy. They may be Christians and otherwise lead blameless lives, yet the fact remains that by analogy they think they reason. The last generation was taught that trans-Atlantic was a compound. That seemed to be fitting and proper, and, going down the line, trans-Pacific, trans-Missouri and other "transes" were written in like fashion. All went merry as marriage bells (with alimony in the offing) until Webster's latest spasm handed us transatlantic as one word — absolutely innocent of a cap. A. Of course no one can blame the analogizers for writing the other "transes" in such manner as indicated by the last edict. But, say, wouldn't it give you pause if you should cross up with transnew Mexico or transsouth Dakota written in that fashion?

In the matter of whims Webster is lavishly redundant, and that is what makes inconsistency of so long life. The fair-minded man who becomes the victim of his own whims seldom puts up a holler, but verily I say unto you that the whims of others make backcappers of us all.

We read of Abraham, that ancient shepherd whose flocks roamed and browsed o'er the hills and vales of Canaan two thousand years before Christ, yet never a wot had Abraham of Schedule K, although he was a woolgrower — one word. He was also a sheep grower — two words.

When God placed Adam and Eve in the Garden of Eden they were nouns, and, despite the centuries that have come and gone since, they are still nouns — very still.

Antemundane is one word, but you must make two words of ante bellum.

One musician said he was a hornblower — one word. The other claimed to be a horn tooter — two words. Their neighbors were frequently shy on sleep.

Knife-handle is a compound; knifeblade is one word. They were each formerly two words. Why the change from previous teaching, and why the inconsistency of the present form?

In the beginning, when the spirit of God moved upon the face of the waters, before the stars of the firmament were made, before the sun blazed forth the light of day, three nines constituted a grand total of twenty-seven. No auditing committee has ever changed that count. Nobody ever gets gay with the multiplication table. Incidentally, in case some one should open before it gets around to you, three nines will justify one raise.

I am simply trying to protest against the apparent needless juggling of common-place words once in a decade, or once in a lifetime, or even at all. If the needs of language suggest a change, let it come; but if the change is a child of whim, stand pat on former usage. We need a dictionary that is safe, sane and consistent, and most everybody will be pleased if consistency leads all the rest.

The conductor was told that he was a trolleyman — one word. He treated the knowledge to a process of assimilation while collecting a few fares, and came back apparently satisfied. He was then told that his car was a trolley car — two words. He was so dazed by the inconsistency that he forgot to ring up some of the fares.

It would be pleasing if future dictionaries should eliminate "illy" and "inutile." Did you ever hear one of them used in conversation — highbrow or otherwise? Suppose the butcher should sound them for you some morning before breakfast. Wouldn't it jar you? If the bartender should mention casually that he was but illy prepared to draw beer owing to the fact that one of the spigots had been rendered inutile, wouldn't the "house" be assessed for the next round? As long as those words remain in the dictionary English-speaking humanity is entitled to a grouch. Of course there are many other monstrosities; such, for instance, as mesne, certiorari, and arteriosclerosis; but they are technical, and perhaps each has a meaning. I shall try to get along with them.

The shipbuilder is generally too busy to entertain a feeling of regret for the fact that Webster designates him as one word, but when he learns that his next-door neighbor, who is a boat builder, is two words he may be pardoned for supposing that one or the other has been discriminated against.

The farmer builds two pens; they are of equal size; one is a duplicate of the other; they are as alike as two peas. Into one of them he leads a placid, open-faced cud-chewing cow; into the other he ensconces a bull. Webster instructs him in the designation of the pens. He labels the one a cowpen — one word. He labels the other a bull pen — two words. Why? Here is the answer: It is because battle ground is two words, battleship is one word, and battle-ax is a compound. Don't ask me to explain the answer.

On a gladsome spring day the cowboy attended the round-up — compound word; he and the boss had a mix up — two words; they both accompanied the sheriff to the lockup — one word. On their way thither, however, as

they were nearing a sand bar (two words), they observed a sandbagger (one word) in the act of assaulting a sand-hiller (compound). It was a busy day for the sheriff.

Many will remember the old-time printer, that genial, versatile prince who regarded the world as his private park, and strolled through it at will. Sometimes he was broke, but he could mix medicine, and Midas had nothing on him in the matter of touch. Sometimes, in correct attire, he graced the banquet board and partook of the richest and choicest fruits of the earth; and sometimes, clad in the habiliments of a hobo, he ate gumpmulligan by the lonely roadside. Sometimes he sang; and sometimes he preached. Sometimes he dreamed and sometimes he drank, and sometimes he did both. Sometimes, with one foot on the railing, he orated; and sometimes he sat in council with the wisest and mightiest of the land. Sometimes he sat on a high stool and smoked a cob pipe while he corrected a bad galley in the still watches of the night. But as memories of him come down to us through the mellowing influences of time, we forgive him the swear words he used when he bowed to the proof reader's dictum and made summer time two words and wintertime one word. Incidentally, Webster calls proof reader two words. The old-time printer called him more words than that.

THE EDITORIAL REJECTION SLIP.

The courteous reservations of the editorial rejection slip with which many writers are familiar are cleverly parodied by Donald A. Kahn, of South Bend, Indiana. It is not every author who has the temerity to throw a jest at the tripod with a hopeful heart that his Ms. will be accepted, but that is what Mr. Kahn does, which see:



In submitting the accompanying Ms. to your magazine the author does not reflect upon the merit of the one or the standard of the other.

Many considerations beside the worth of a story and the station of a periodical enter in when a writer routes his work. For instance, this manuscript may be sent to you because it has been found not available by every other editor in America.

Owing to the large number of periodicals published each month the author is obliged to beg to be excused from criticism of your magazine.

— DONALD A. KAHN.

WHAT'S A MAN?

A little girl wrote the following composition on men: "Men are what women marry. They drink and smoke and swear, but don't go to church. Perhaps if they wore bonnets they would. They are more logical than women, and also more zoological. Both men and women sprung from monkeys, but the women sprung further than the men."

Be generous with your wealth and powers, but keep your counsel to yourself.

OVEREQUIPMENT.

BY SAMUEL OPPENHEIMER.

(Address delivered before the Buckeye Press Association, at Chillicothe, Ohio, February 27, 1913.)



EVERY man has a hobby. It's either painting or pinochle, or poker, or petticoats, or books, booze-water, or benzine-buggies, but they all have 'em. Mine is overequipment. I'm full of overequipment. (That is, not mentally or physically, but figuratively.) I dream it! I sit by the hour and ponder the picture of that Utopia wherein the printerman sits snug within his sanctum, and, smiling up into the face of his anxious customer, speaketh as follows: "I can't take on any more work just now, Mr. Skinem, for my machines are all busy and plenty ahead. No need to make a price on work I can't do, and no use to go elsewhere, for printers are all full up. Better



SAMUEL OPPENHEIMER.

just leave the job so it will take next turn, at any rate. Thank you, Mr. Skinem. I'll do my best for you." God of my fathers! Did you ever have a dream like that? Did you ever ponder the thought that the one great curse of the printing business is the fact that there are twice as many machines in the shops as there are jobs to feed them with? Don't you know that when a man has twice as many kids as he can afford, that he is often compelled to take any kind of a job he can get at any old price, simply because he can't afford to lose enough time to hunt a better one? It's the knowledge that there are idle presses at home with hungry mouths to feed that send us in terror out upon the streets to beg for an order at any price. It is this specter of idle machinery that maketh cowards of us all, and "the native hue of resolution is sicklied o'er with the pale cast of thought," until the wise counsel of Benjamin Franklin and all of us high-brow spellbinders are cast into the limbo of oblivion in the wild scramble to "get the order." And we do get it, and continue to get it, and at the end of the year we find that our bank account has grown to resemble a cipher with the rim torn off. We talk it over with the partner and decide that if we are to be able to continue in the game, and do the work at the prices we are getting for it, we must print a larger sheet, forsooth, or to be exact we must buy a larger press, or a faster press, or a presto-press that "auto" but don't. Also a two-revolution paper-cutter, a back-delivery pushcart, a round-

corner job press, and lino-plate type-slugging machine. Then, by Heck, we can make these other pikers look like a last year's crop of snowballs. And the old customer, Mr. Skinem, passing by and seeing the lot of new machinery being hoisted up, rubs his hands and chortles gleefully, "Going down." A parody although a truism.

And so it is. Always trying to equip our plants to meet the low prices we are making in competition with a bunch of asinine bipeds who are doing the same thing. Which proves that one man is very much like another, if not more so. And so the game continues, while we lose sight entirely of the one most vital question which alone should be the determining factor as to the equipment of every plant, printing or otherwise. And that most vital question is, "How much business is my organization able to secure at a profit." Because *profit* is what we work for, not orders. And when we take an order without profit we set a low standard and demoralize our business, and it will come back to us.

In my investigation of this subject, I have been led to believe that the smaller plant, efficiently administered and undertaking no work but that which can be had at a profitable price, is far the best proposition, and the conditions must be very extraordinary indeed where the very large plant would succeed. And don't forget that it is always and forever *organization* that counts. The vital question always is, How much work can we get at a *profit*? Dr. Taylor, who is probably the highest living authority on shop efficiency, says boldly that he would always rather have a good organization with an ordinary plant, than a highly modern plant and a poor organization. The former will succeed where the latter will often fail. And he tells of numberless cases where an efficient sales head has stepped in and saved a poorly organized though efficient plant from failure. It's selling goods at a profit that counts, and there is no more judgment displayed in overloading the selling capacity of your plant with too much machinery than there would be in putting a ten-horse load on a five-horse motor and expecting it to do the work.

Did you ever stop to think that a press of ancient vintage which actually runs at fifteen hundred is a safer proposition than one of late style which is "guaranteed" to run two thousand, but really only runs fifteen hundred? The former is safer because you know its limitations and figure accordingly, while in the case of the latter, you are prompted to figure the promised speed in the hope that it may be realized, and thus doth the busy little customer get the profit which the machine man promised to you. Alas! will it be ever thus?

Consider the farmer. Does he let out a loud and doleful wail because he can only grow one crop a year on his land, and that it must lie fallow during the winter? Does he go hollering up and down the land because he can't grow a crop of some kind of green whiskers on his land every thirty days, and mourn for the day when the sheriff will get him? Not any mournings my friends that I can hear. Verily, neither doth he wail. He plants and he hoes, and he harvests all in due season, firm in his faith that when he cometh home from market there will be enough green goods in the old yarn sock to keep him against the time of the next harvest. And I am not here to remind you, my friends, that we are slaving day and night, and filling the time between with dreams of the luxuries we fain would enjoy, while he hath both the time and the means to enjoy them.

Figure it out for yourself. It isn't how many jobs you get, but how much do you get for the jobs. Keep your plant down to where you can keep it busy with *profitable*

work, and, like the farm, it will earn its idle time. List not to the siren song of the machine man, lest he getteth your goat. Keep your own books, and use your own head-piece. Keep your hands off the new presses and the larger presses and the automatic presses until you have the business at a profitable price to justify. Don't take his figures; use your own brains, for you have them. Don't buy a press for the work you can get, for generally you have to get it by cutting the price, and so the profit you should earn will go to the customer. Don't be afraid to turn down a job that you can't handle with profit. For until we can all begin to turn down the less profitable jobs, we will never make a dollar, and the job which has got to get its profit out of the difference between a reasonable speed or size of sheet and an excessive one is a poor proposition at best. Don't buy a great big press because every other year when the thirteenth day of the thirteenth month falls on a Friday, you get a job that takes a big sheet. Let the job go. Give your friends a chance. If you have to run ninety-nine small jobs on a big press waiting for the hundredth to be a large one, you will find it expensive amusement, and it will pay far better to sidestep the big job and run a smaller press. It costs more to run a large press than a small one. More in interest, investment, depreciation, spoilage, idle time, and everything in proportion to its size. It takes expert help to run automatic or special machinery, and special machinery is limited in scope in the nature of things. Else why special?

Study the selling end of your business more than the buying, and above all never let your equipment grow beyond your ability to keep it fairly busy with profitable work.

"B. L. T." PICKUPS.

LET'S ORGANIZE.

If you help me and I help you, that's organization. If I knock you and you knock me and we both say we "don't give a d—m" for each other's interests—that's the lack of organization.—*From the letter-head of the Touzalin Hotel, Wymore, Neb.*

THE SECOND POST.

Please send me by return mail the price of tickets from Superior to Lake worth Florida I mean Family rates for a family of six their will be four full fare tickets and two half fare tickets including births and oblige.—*Received by a railway agent.*

INTERIOR DECORATION NOTE.

For rent—Nicely furnished room, also table boarders. 435 W. South.—*The Kalamazoo gazette.*

ROMANCE.

Young man, 30 years of age, assistant department manager of a department store, would like to marry a lady of good family. Would like to marry into a store connection, city or country.—*The American Israelite.*

WHY TEACHERS TURN ON THE GAS AND LOCK THE DOOR.

The five great powers of Europe are water power, steam power, electricity, horses, and camels.

The battle of Cowpens was a battle fought in the stockyards during the Civil War.

The cruel man kicked the poor little dog which ran down the street emitting a series of frantic whelps.

ONE OBSERVES THE SAME THING IN CATS.

Oberhoffer rose from climax to climax, as he stood there, towering above his men. His energy, like an electric current, seemed to pass from the tip of his baton and discharge

in the atmosphere about him; and when his back curved with intensity there followed a musical cloud burst.—*Springfield State Journal.*

A DOCTOR OF PHILOSOPHY.

Sir: Our pet doctor (V. S., not M. D.) says cats are like women—they will keep going till they drop; while dogs are like men—if one is sick everybody in the house knows it. JANE.

SYLVIA, WHERE ART THOU?

When you send your family washing out, where does it go? Does it find the wholesome, sanitary surroundings your intimate garments should have?—*From a Chicago laundry ad.*

PROGRESSIVE IOWA.

Mr. Hinshaw will keep headquarters at Spirit Lake, Iowa, after April 1. He now is a state fool inspector.—*Tipton Advertiser.*

THE INSPIRED COMPOSITOR.

When announcement was made exclusively in the *World* last Monday that Rev. Bailey intended to resign it was thought that he intended to ? ? ? ? ? ? ?

Wherein'll is the rest of it ! !
was thought that he intended to accept a call from Minot.—*Devil's Lake World.*

The foregoing teaches us, children, that compositors, inspired or otherwise, should not soliloquize on their machines, as the soliloquy sometimes gets past the correction table.

AN UNDERPAID PROFESSION.

Wanted—Odd jobs of carpentering for a competent and worthy man of the community. Call the pastor if you need such a workman.—*Evanston Covenanter.*

AFFECTING TRIBUTE TO MR. POTSDAMER.

At the solicitation of old friends, Sheriff Potsdamer has consented to continue in the undertaking business, as he can do so without in the least interfering with his duties as sheriff. Mr. Potsdamer has been interested in the undertaking business in this city for years, and his old friends would not hear to his giving up the business.—*Suwanee (Fla.) Democrat.*

SIAMESE TWINS?

On coming out of Dr. McNally's office on Saturday last Bert Jones slipped and sat down on the same spot where L. Henfling sat down a few days before.—*Bellwood (Neb.) Gazette.*

WHY TRAVELING MEN MAKE A DIVE FOR THE BAR.

"Where do you Sunday?"

"What's your line?"

"Usen't you travel for corsets?"

"I suppose you drummers are a good deal like sailors—you have a sweetheart in every port?"—*J. F. B.*

SPEAKING OF THE NUDINART—

H. J. Butt, while rustling round his barn last Friday, ran a nail in his foot which has prevented him wearing anything but an overshoe since.—*Knox County Republican.*

THE EXECUTION WAS LARGELY ATTENDED.

Faversham gets a strong "punch" in his words, which mingled with the shrill, blatant, and mordacious innuendoes of the mob, carried with a piercing spark of emotion to the innermost depths of his listeners. Frank Keenan, as Cassius, ranks along with Faversham in the manner in which he executed his part.—*St. Joseph (Mo.) Gazette.*

TWO KINDS OF COMPETITION.

BY A. W. MICHENER,

Manager, Baker-Vawter Printing Department, Chicago.

(A paper read before the Ben Franklin Club of Chicago, February 27, 1913.)



NO matter how well we know our costs, there will always be a variance of figures on a given piece of work because of the fact that there are really three distinct kinds of legitimate competition — namely, *price, service and quality.*

I have been requested by your committee to say a few words to-day on the subject "Two Kinds of Competition."

The Standard Dictionary defines competition as follows: "The act or proceeding of striving for something that is sought by another at the same time; the contention of two or more for the same object or for superiority; rivalry, as between aspirants for honors or for advantage in business; a trial of powers, skill or fitness in any respect; a match."

As I have said before, there are three kinds of competition — price, service and quality.

Competition in price is a subject I need not dwell upon for a moment, for we all know it too well.

Competition in service we all strive to give, with more or less success, depending upon our customers' opinion and the reputation we gain through our customers, for "word-of-mouth advertising" is the best kind, and a satisfied customer is a good advertisement.

Competition in quality is striven for by many of us, and in some instances is a big asset, especially if supported by service.

It is practically an impossibility for any one firm to combine the three competitive elements in the one establishment — low prices combined with quality and service — for a firm can not produce quality work at low prices, although it may perhaps give service at a low price.

My personal experience, covering twenty-five years, combined with a love for good work and an ambition to produce it, has led me to consider practically only two kinds of competition in the printing business, service and quality, and these two kinds of competition I have tried to be loyal to at all times.

Of course I have made mistakes in estimating, but not knowingly, and when I found out these mistakes during the production of the work, I have always considered it poor policy to slight the job in order to help save the loss. It is far better to tell the customer frankly that you have made an error in your estimate and turn out the work in a first-class manner than to try and save a little by slighting the work. The customer will think all the more of you for it, and if he is half a man will try to make it up to you by giving you more work at a fair price. I have sold printing to the house I now represent for over five years, and after the first few months, while I was being "tried out" as regards service and quality, seldom had to quote on anything I produced for it. During that time I never dreamed that I would some day be managing a plant for this customer.

During the building up of a business which started with practically nothing until it increased to a \$15,000 plant within five years, perhaps seventy-five per cent of my business after the first year was secured without a price, solely through the reputation of the institution for service and quality, and I secured many jobs that I did figure on at a higher price than my competitor, because of the customer feeling that the personal service I was able to give

him, combined with quality, was worth more than the difference between my price and the other fellow's.

If you had a position open in your plant, say, for a bookkeeper, or in any other capacity, and it became known, there would immediately be competition by a number of men for the position. You may have perhaps inserted a "blind advertisement" in the Sunday papers, and the first thing you would consider upon opening the letters of applicants would be the neatness of handwriting, clearness in expressing their especial fitness for the position, etc., and upon interviewing a few of those that impressed you most by letter, you would take into consideration neatness of personal appearance; and if one or more appeared to have had a drink not long before they called at your request, you would naturally "turn them down" in favor of the one who impressed you most, even if he wanted more per week.

The railroads sometimes have to have a "differential rate," lower for those called the "weaker" roads, and even then sometimes can not secure the business.

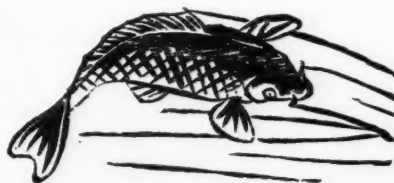
Because one printing firm has a fine equipment, highly paid mechanics, a nice-appearing office, and well-dressed salesmen, it does not necessarily mean that it is higher priced on the average good grade of work. With its better equipment and skilled men it should be able to turn out work more economically than the firm that has a poor equipment, mechanics who are just merely printers and an uninviting office. The best mechanics naturally want the best surroundings and again we find them competing to get them.

With regard to the mass of printing and publication work turned out as "quantity" and not "quality" I have nothing to say, but for the small as well as large commercial printer I think that in the future the one who has only low prices to offer will be like the weaker railroad, his only way to get business will be to quote a "differential rate" to get the job.

The printing business is coming to the front, and the two kinds of competition that will enter most largely into the better grade of the commercial-printing business in the future will be service and quality.

There will always be those who want cheap printing, because only by printing can many messages be carried to many thousands quickly.

Scientific management, now so much talked about, is in reality just good common sense, and a knowledge of the ideas of others. No great business was built by the brains of any one man, and as printers become better acquainted and are willing to discuss their problems and ideas with each other the efficiency of their plants will become greater. A man seldom gets more out of a business than he puts into it, and I believe that those whom we can really call the most successful printers are those who get real pleasure out of their work and a desire to give value received for every dollar.



Ornamental Suggestion from Japan.

SELF-RELIANCE means strength, but egotism and foolish boastfulness is only a confession of weakness.

Written for THE INLAND PRINTER.

THE HORNETS' NEST AND THE COUNTRY EDITOR.

BY BYRON WILLIAMS.



LOVE is the open sesame to the gas man's opportunity. Where will the rural editor find the bars down across the sinuous path that leads to prosperity?

Shall we tell him and be sneered at for preaching, or agree with him and be classed as one of the modern wise men? Rather the latter.

A customer is in the sanctum. He is in need of letter-heads, and like the average of his kind is not just sure whether he can use 500 or 1,000.

"Well, you see, Mr. Appledump, it's like this," explains the editor; "most of the cost is in setting the type, making up the form, getting it ready and such like. Really, you know, 1,000 letter-heads do not cost much more than 500."

The customer doesn't exactly understand, but he grunts intelligently, and places the order for the larger number.

It is Thursday; let us go to press with the *Walkerville Advocate*. The imp who feeds goes to the pile of paper stock and helps himself to 500 sheets. He knows the issue is 500—almost. It has been 500 since the day the foreman showed him type-lice. And now for the preachment laid down by the editor himself:

"It doesn't cost much more to print 1,000 copies because, you see, most of the expense is in setting the type, making it ready and so forth."

In other parlance, then, the difference between mediocre success and prosperity lies in the subscription-list.

"Pshaw!" says the scoffer, "that's only the difference of \$500 or \$600 at the very outside."

Wait.

Every satisfied subscriber is a friend; every friend is an asset; every asset makes for success. Every man who reads your newspaper is an influence that may be yours—and most men have wives and children. The entire family needs clothes and food—and if you are wise enough to see that the right kind of advertisements go into your paper, they will read them and buy of your advertisers.

And this isn't half the story. Why the mere having of that extra subscription-list may send you to Congress, if you are ambitious politically. It has as many ramifications as the rotation of the land and the crop and the hogs. You remember that, don't you? The farmer raised more corn to feed more hogs to buy more land to raise more corn to feed more hogs to buy more land, and so on.

"But it is next to impossible," you say, "to get those subscribers."

Yes, I've noticed that anything in this world worth having is next to impossible to secure. Note I say "next to impossible." That's where the real thing in "get there-ism" finds the bars and throws them wide open.

Once there was a lazy printer-publisher who just made both ends meet by patching with debts. One day he got drunk and the village constable threw him in the calaboose. No sooner was the door locked than the editor began to howl and shout. The constable and the village cut-ups who had followed the trail of the idle jag to the lock-up just stood around and grinned, believing the cries to be fathered by a rebellious spirit. But it was not so.

In the corner of the jail a nest of wasps had taken up their abode, and feeling that natural antipathy born of their breed, they forthwith sharpened their javelins and set to work on the editor. Darting angrily at the unfortunate scribe, they stung him again and again, while his

cries and groans created a one-man pandemonium never equaled in that community.

Finally the constable became curious, and throwing open the door of the prison was met by an able-bodied hornet advance-guard that hit him cruelly on the proboscis. The editor springing through the door, overturned the constable and dashed into the crowd of onlookers. In a trice, the entire crowd was speeding down the road, slapping and whooping, with the merry hornets disregarding all the ring rules known to the game. The next morning the editor went back to his office and wrote this notice:

"Everybody gets stung who has anything to do with a measly, no-account loafer-editor like myself. I'm heartily ashamed of myself—but I'm proud of those hornets. There's more activity in them to the square inch than there is in all the drone editors in the United States. I'm going out to hustle subscribers, and, while I'm not mad like a hornet, I'm just as fast! From now on I'm going to be a business man or bust a tug."

He printed this in his newspaper—and made good.

Sometimes I wonder if the country editor realizes that he is about the only commercial publisher left who reaps a profit from his subscription-list. The great problem facing the magazines to-day is: "How much is it going to cost to keep up that subscription-list?"

I know a certain magazine with two million subscribers. During the year of which I write the loss on one million of those subscriptions was \$35,000 and the profit on the other million, one-eighth of one per cent!

And the magazine publishers have to have them!

They are giving away books, lamps, kitchen cabinets, other magazines, false hair, sofa pillows and what-not to retain names on their lists. They are employing hundreds of canvassers to travel from house to house and take subscriptions—subscriptions that never net them a cent.

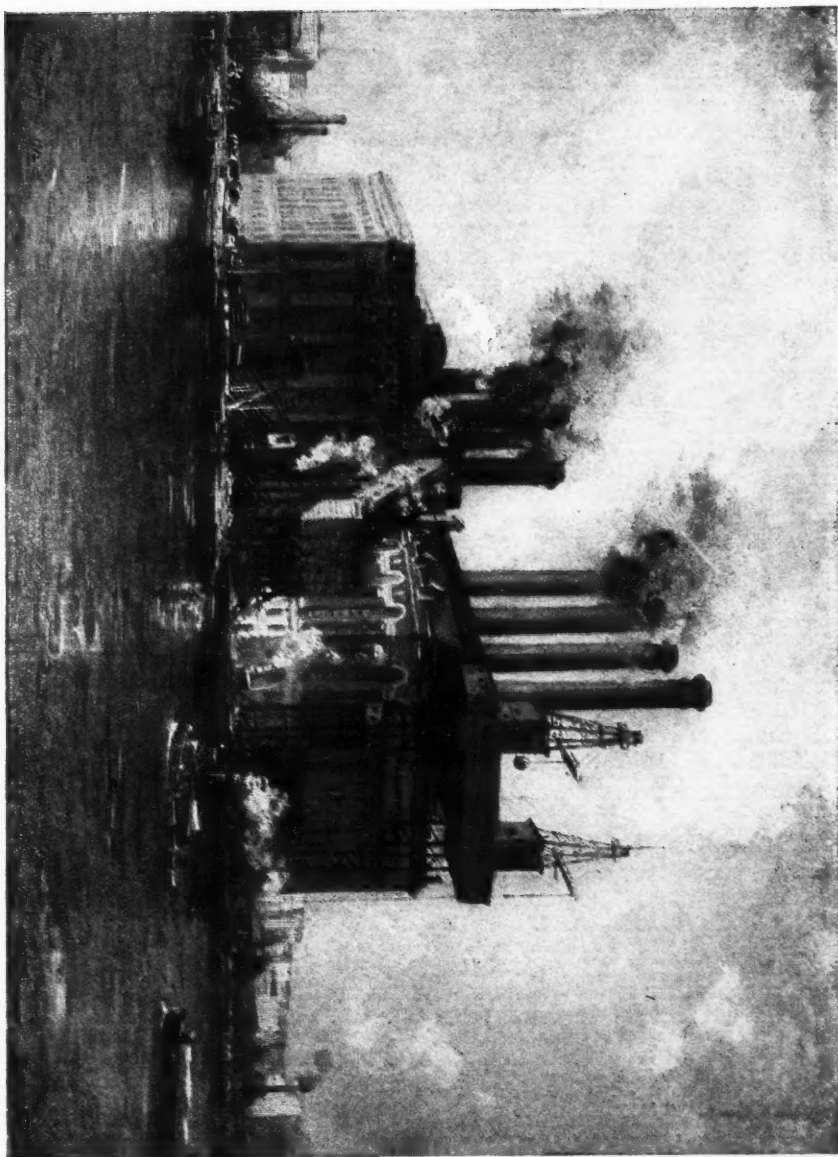
And you—at least some of you—are asleep at the switch, when it costs only a little more to double the issue.

"Oh, it's easy enough to find fault," you say, "but what's the answer?"

Mostly it's because no hornet ever stung you—but disregarding this, let me make a few suggestions:

Get or make a county map showing the country roads. Secure or compile a list of the families of the county. Next prepare a list of all those families living along these roads. There is work connected with this, but you will find in the end that the work is profitable. And now, say we have a list of all subscribers and nonsubscribers, each designated, living on Butterfield road, from Niles Corners to Willow Springs. Send your solicitor along Butterfield road, and make him bring back to you a detailed report on every failure to secure subscription, together with some item of news or near-news about the man or his farm or his family. Print these items and send marked copies. Keep after this raw material in a hundred ways that will come to any editor who knows the value of printed matter and a good newspaper. Work systematically and know all the time exactly what is being done and where your nonsubscribers stand. In other words, cultivate and win over the fellows who don't take enough stock in you to subscribe for your newspaper. I am not attempting to go into the detailed plans of securing subscribers. There is not space here to do this—but I have laid the chases on the stones and fitted a few column-rules. It is up to you to make up results. You can print a big edition if you will.

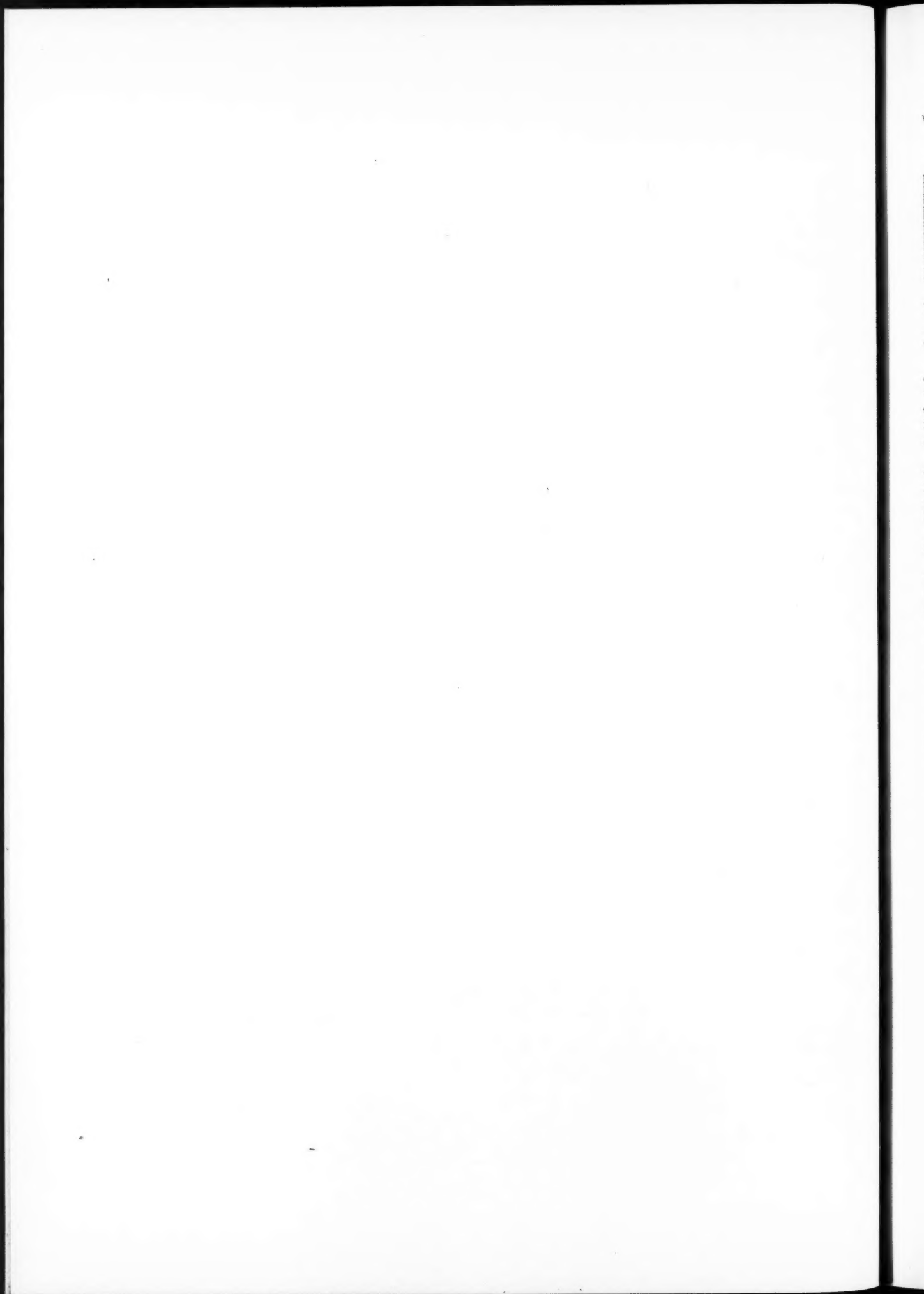
A wise fish will not do business on a butcher's scale; neither will a wise editor wait to be stung. Keep out of the calaboose of mediocrity; use up the energy that was meant to be utilized in making for success.



Painting by Cao Hyeon

The Waterside Stations of The New York Edison Company
East River, 38th and 40th Streets

Supplement of The Edison Monthly, January, 1913



Written for THE INLAND PRINTER.

HOW ABOUT DISTRIBUTION?

BY R. T. PORTE.



SEVERAL letters have been sent to THE INLAND PRINTER inquiring why the time for distribution was not taken into consideration in figuring the cost of several jobs that have been recently published. The writer of the articles begs a humble apology for not taking up this subject before. It has been such a common thing to him that he almost forgot printers still try to figure "distribution" on a job when it is hard enough to figure composition alone, without adding to the burden of troubles by loading distribution as a double trial and vexation.

In the old days, before costs, there was a fable handed down that it took one-third as long to distribute as to set type. I used to believe it, along with the rest. Where we ever got the authority, or who perpetrated the idea, is lost in the misty past. And the sooner the whole thing is forgotten the better it will be for us all.

It is hard, in the limited space that can be given to the subject, to explain why distribution is not figured on each job of printing under modern cost methods, but that those inquiring may understand why, a few reasons are given here.

In cost there must not be any possibility of guesswork. It must be exact. This must be always remembered.

When a job is done, or rather delivered, the cost of the work should be known at once, without depending on anything done in the future. It would not do to wait a week, or a month, or even a day or so to secure other data, as it would delay billing or making a price when the work is delivered.

We all know that in distribution the type is not always "thrown in" immediately after the completion of the job. That part of the work is usually done when there is nothing else to do, and sometimes a job is not distributed for quite a period after completion. Not only that, but many jobs are distributed at the same time, lines taken from several jobs, if of the same face and size, and placed in the cases. To try to keep time on distribution of such work would be quite a task, if not impossible. This explanation shows the infeasibility of doing that.

What, then, if time is not kept on distribution of each separate job?

The thing is very simple, in that all distribution is accounted as nonchargeable, or nonproductive time. Only the actual time of composition is used against the job, and all the time for cleaning up the stone, putting away leads and slugs, distribution and other work of a like nature is figured against the actual setting or composition time. Thus, instead of taking say the time of an employee for a day as eight hours' work, only that part of his time used for composition, say five hours, is used to figure the hour cost. The other three hours become a burden on the five hours.

A simple example of this is as follows:

An employee works forty-eight hours a week, receives \$18 a week pay. The rent, light, heat, insurance and taxes, depreciation and interest on type and other expenses, say, amount to \$10 a week. Then it costs \$8 a week for commercial expenses, such as selling, bookkeeping, advertising, telephone, office stationery, postage, office rent and proprietors' salary, etc. The three items amount to \$36 a week. Take it for granted that the compositor uses thirty hours of that week for actual composition time, and the other

eighteen hours for distribution, cleaning up, office corrections, and other so-called "nonchargeable" time. To find the hour cost of composition you simply divide the \$36 by 30 (hours), which gives you \$1.20. This covers all the "nonchargeable" time, and there will be no need of figuring distribution on each separate job.

This is fair and just, and any other method would be but a "guess," which has no place in costs—they must be exact.

Several of the inquirers have a serious time trying to get this into their systems, so long and time-honored has been their custom to "estimate" one-third for distribution that they hate to give it up, and put up some lively arguments. The fact remains that trying to add time for distribution on jobwork is a farce; and if the printer were taken into court and asked to prove his figures, his testimony would be thrown out if he merely stated he "estimated" the distribution as "such and such."

Many printers try to arrange a timekeeping system that will add in distribution. We all know that every line set during a week is not distributed the same week. Is it fair then to add that which is not actual? The type will be distributed some day—then figure all distribution as an "overhead" against all composition, and whether you do any this week or not will make little difference as it will ultimately be taken care of as "nonchargeable" time.

I might add that all cost students agree on this point at least.

"ETAOIN!"

In the print-shops back to Caxton,
There was one unchanging system,
One staid set of "pi-ing" letters,
E'en the novice never missed 'em.
When the line came out uneven
Or for some such potent reason,
Then the printer threw the pi line
E'er the same in every season—
Thus — "ETAOIN ETAOIN ETAOIN ETAOIN."

This thing happened through the ages,
Until there arose a martyr
Who withstood the persecution
Always coming to a starter.
He maintained that every printer
Should be free in hours of labor,
To select a different pi line
From that thrown in by his neighbor,
To wit — "ETAOIN ETAOIN ETAOIN ETAOIN."

Just to show his pet contention
He sat down and wrote a sample
Of his new progressive pi line,
Wrote a jumble, brief but ample.
Then the printers of the old school
Hooted loudly at his notion,
But he argued for his pi line
With the pioneer's devotion.
It was this — "SHRDLU SHRDLU SHRDLU."

And a few among the printers
Stood behind this new thought leader,
Vowed to use this brand-new pi line
To confuse the gentle reader.
Thus they opened wide a chasm,
And this break became a schism,
Thus the two divergent pi lines
Stand to-day in realism,
Vide — "ETAOINSHRDLUETAOINSHRDLU."

H. G. G.

— Line-a'-Type or Two, Chicago Tribune.

DRAWING A FINE DISTINCTION.

Floorwalker — They've reduced your salary, have they?

Elevator Boy — Nope; they've cut my wages.



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade. All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

Basswood for Making Wood Letters.

In our April issue we published the question (No. 1440), "Please give me the addresses of dealers in basswood blocks for making wood letters, etc." Our answer to this question was incomplete, as we did not include the largest dealers in this line. The Hamilton Manufacturing Company, Two Rivers, Wisconsin, has a complete line of wood blocks, including boxwood, basswood and maple; in fact, all kinds of wood used directly in printing.

Short-story Sections for Popular Magazines.

A correspondent asked in our April issue (Question No. 1490) for the name of a firm that prepared sections of popular magazines of the standard size. We stated we had been informed that the company doing this work had discontinued business. After this section of our paper was off the press, the announcement of the American Magazine Association, 909 to 915 Lucas avenue, St. Louis, Missouri, was brought to our notice. We desire to call attention to this announcement which appears on the insert between pages 24 and 25 of the April issue.

Machine for Carbonizing Paper.

(1505) "Can you tell us where we can purchase a machine for carbonizing paper? Would also like to know where carbon can be purchased."

Answer.—We do not know where such a machine can be purchased. This inquiry may serve to bring the information. Carbon may be obtained from Binney & Smith Company, 81 Fulton street, New York, or Godfrey L. Cabot, 941 Old South Building, Boston, Massachusetts.

Cellutypes.

(1522) "Can you give us the address of the firm that makes cellutypes—that is, printing-plates made, apparently, of celluloid or of some similar material?"

Answer.—We have been informed that cellutypes are not being made any more, but that the Rapid Cliches Company, Times building, New York, is making plates similar to them.

Cleaning Forms after Electrotyping.

(1521) "Owing to the black lead which adheres to forms returned from the electrotypers, our composing-room is filthy and the health of the employees is injured. What is the best way to abate, or do away with entirely, this nuisance of uncleaned black-lead forms? The electrotypist has tried one method of cleaning the forms, but it swells and warps the wood bases of the cuts besides making the type and other material stick together. The plan is not practical. A workable suggestion will be thankfully received."

Answer.—We believe the vacuum-cleaning device that is used by printers for cleaning cases could be adapted for

taking up the graphite from foundry forms. This apparatus has a special head with bristles and perforations, and is connected to a flexible hose that runs to an exhaust box. This portable machine has a motor and is self-contained. The form could be handled by a boy after its return from the foundry. The brush could be rubbed over the entire exposed surface, and the suction would take up all loose graphite. It might be possible that a specially devised head would be necessary. If so, the company that makes this type of machine would undoubtedly be ready to supply it. This plan would obviate washing the forms with hot lye, which we believe is the only other way. Where wood-mounted electros are in a type-form they should be removed before any water is applied in the cleaning operations. The vacuum cleaners are manufactured by the Duntley Products Company, 36 South State street, Chicago, and the Regina Company, 47 West Thirty-fourth street, New York. If any of our readers have any other way of overcoming this trouble we would appreciate the information.

Gumming Slips on End or Corner.

(1520) "I have an order for about seven thousand slips on ordinary bond paper about 4 by 7 inches, which must be gummed on one end, or one corner. Would you kindly give me what information you can regarding this work? I have never tried anything like it. Can I buy the stock ready gummed?"

Answer.—We do not believe you could buy the stock ready gummed the way you desire it, though any paper-house would, undoubtedly, have it cut and gummed for you. However, it is generally best to do the gumming after the stock has been printed, as where only part of the sheet is gummed, it makes the feeding difficult. If you were to take up the matter with any house manufacturing envelopes, you could make arrangements with them to do the gumming for you. If you desire, however, you can do this yourself by observing the following directions: Arrange the form, two, three or four on, so that the ends to be gummed will all be the same way. When sheets are printed and ready to be gummed they can be spread out on the table so that just the exact space to be gummed is exposed. The glue can then be applied with a common glue-brush. Use ordinary fish or Le Page's glue reduced with cold water to the consistency of cream. The thinner it is used, the less the stock will curl when drying. After gumming spread the slips out and let them dry long enough to take the tack out of the gummed part so they will not stick together when gathered up. If left too long they will dry hard and curl.

Board Warps after Being Covered.

(1519) "We are getting out some boxes made of beaver board, and covered with gray-cheviot paper. The box warps when we cover it. Is it caused by the paste?"

If so, what kind of paste should be used? We put the paste on the paper, which is in a roll, over a roller covered with felt. The size of box is $4\frac{1}{2}$ by 6 by $8\frac{1}{2}$ inches and it is not lined inside. Any information you can give will be greatly appreciated."

Answer.—It is practically impossible to overcome the warping unless the board is lined before being covered. It should, also, be lined before being scored. In this way the lining has a tendency to warp the board one way, and covering to warp it back into place. The lining should be a paper of about the same texture as that used for covering.

Boston; American Flag Company, 45 Elizabeth street, New York; Ives Manufacturing Corporation, Bridgeport, Conn.; and J. L. Lynch & Co., First Methodist Church block, Chicago.

Offset Presses.

(1516) "Kindly give us the names of makers of offset presses."

Answer.—Fuchs & Lang Manufacturing Company, 29 Warren street, New York; Harris Automatic Press Company, 431 South Dearborn street, Chicago; Hall Printing Press Company, Dunellen, N. J.; R. Hoe & Co., 504 Grand



SAND LARKS.

Photograph by R. R. Sallows, Goderich, Canada.

For instance, if you are using a porous paper for covering, you should use a thin, porous paper for the lining. If you were to use a thin flexible glue, such as that made by the Arabol Manufacturing Company, 100 William street, New York, you could offset this difficulty to a certain extent, but would not fully overcome it.

Punching While Printing.

(1517) "Is there any method by which punching may be done at the time of printing on a cylinder press?"

Answer.—The Wanner Machine Company, 703 South Dearborn street, and the American Type Founders Company, 210 West Monroe street, both of Chicago, have punching machines that can be locked in the form with the type.

Flags for Special Occasions.

(1518) "Can you give me the addresses of several firms that make flags for special occasions?"

Answer.—R. Geissler, 56 West Eighth street, New York; Boston Regalia Company, 387 Washington street,

street, New York; A. H. Kellogg & Co., 409 Pearl street, New York; Potter Printing Press Company, Plainfield, N. J.; Walter Scott & Co., Plainfield, N. J.; Mann Litho Press Company, 41 Park Row, New York.

Embossing Imprints under Flap of Envelope.

(1523) "Can you advise me where I can get a tool for embossing an imprint under the flap of an envelope?"

Answer.—We believe you refer to the hand punch which can be obtained from the C. H. Hanson Company, 178 North Clark street, Chicago.

\$25,000,000 IN PARCEL STAMPS.

Up to April 16 more than five million parcel-post stamps, the face value of which exceeds \$25,000,000, have been supplied to postoffices since the establishment of the parcel system. This business has increased so rapidly that it has been found necessary to double the daily output of stamps. The largest order filled this month was for \$360,000 worth for New York city.

EXPLAINING IT TO THE CUSTOMER.



THE efforts that the printers' organizations are making to place the printing trades on a common-sense competitive basis, a competition of quality and service instead of a competition of price, is unintentionally or intentionally misunderstood by too many customers. The arguments and explanations that printers are offering to show the reasonableness of their efforts at reform and the ultimate benefit to the customer as well as to the printing trade are quite varied, and in order to correlate these arguments and explanations a few of them are inserted here. They may be helpful by way of suggestion to some of our friends, and if any one has other good arguments to present for the good of the cause, and will state the results of their cogitations briefly we will be glad to publish them from time to time so that the good work may be gingered up.

A Case of the Strong Educating the Weak.

Cottrell's Magazine says: "In every large community the printers have an organization, on the plan of a social club, except that the principal committee is known as the Cost Committee, which collects data as to costs locally, nationally and even internationally. These local organizations naturally form themselves into national organizations that employ cost-finding experts even from outside industries, and this knowledge becomes accessible to all members. It is simply a case of the strong educating the weak in order to keep the weak from becoming unfair competition. As a result there is a normal profit on every printing contract rather than one buyer paying too much and another not enough. With a definite knowledge of costs the printer has the moral courage to say 'no' to the horse-trader buyer."

Reasons Advanced by the Vice-President of the Ohio Printers' Federation.

Albert Scholl, vice-president of the Ohio Printers' Federation, Chillicothe, Ohio, in a circular letter to his fellow strugglers says: "The following letter was sent out by us in response to an inquiry for quotations on printing the annual proceedings of the Red Men of Ohio. I have continually refused to bid on this work for the reasons stated in the letter below. It has come to the point that it takes drastic action together with plenty of nerve to turn down a 'shopper.' The sooner we printers have our backbones stiffened the better it will be for all of us, and I send this letter to you in the hope that you will get up enough nerve to do likewise."

Mr. Thomas Irwin, Chief of Records, Improved Order of Red Men, Martins Ferry, Ohio.

DEAR SIR,—We have your favor of March 5 inviting us to bid on your Long Talk, and we assure you that we appreciate your thoughtfulness in asking us to figure with you on printing your proceedings.

As the writer is vice-president of the Ohio Printers' Federation, which is trying to uplift the printer and place the business on a higher plane and on a business basis, I would feel that it would not be consistent for me to bid on your work, owing to the time-limit basis and the penalty of \$5 per day which you attach to the bid, together with the forfeiture of the entire contract if we fail to deliver the goods in time for your annual meeting at Hamilton, Ohio.

These are some of the abuses which we printers are fighting.

Some printers have not "Woke Up" yet, and are still selling their printing without a cost system. They pay it all out for labor, stock, etc., and when Saturday night rolls around, they forget they were on the payroll, and they go home almost penniless, hoping against hope that the next week will be better. Now honestly, Tom, how many printers among your acquaintance own their own home? How many have a modern, sanitary shop? How many can go to the bank and borrow a thousand

dollars on their own note? How many discount their bills and have a good credit rating for "prompt pay and good fair credit" in their local community? How many do you know of who don't have to work after night to make ends meet? How many are members of the "Ananias Club" because the prices offered to the printers by the public necessitates their working for all that's in them (not being financially able to hire competent help), and they are physically worn out about the middle of the job and it's tough sledding to finish it on time?

Now — who's to blame?

My answer is the printer and the public.

First — the printer — because he does not adopt business methods and allows the public to practically dictate his prices, and also to lie to the printer in that "Jones down street will do that job for \$7" when in reality Jones wanted \$10.

Second — the public — because they should treat the printer as a business man and not as a mechanic. They should not expect the printer to print their job at a loss, and they should encourage and insist on the printer to give them a price based on an intelligent cost system, thus establishing a just relation between himself and his customer.

Until then the public will pay "high" for some jobs and "low" for some others — in fact the public will get a "guesstimate" instead of an estimate.

The time is coming when all printing will be done on a cost-plus profit basis, and woe to the printer who fails to use a cost system which will show what it costs to set type and run a press.

All we ask is a "square deal" from the public, and rest assured the printer will reciprocate. Very truly yours,

THE SCHOLL PRINTING COMPANY,
ALBERT SCHOLL, Vice-President.

P. S.—My advice to you is to pick out a printer who "delivers the goods" and stick to him, and not peddle around for prices; in other words, take your name off of the Ohio printers' records as a "shopper." You will get better results I assure you.

"The Fallacy of Price-buying."

The title quoted here is a preachment by David Gibson, the well-known human probe of business conditions, in "Attitudes," the beautiful and convincing booklet issued each month by the Caxton Company, of Cleveland, Ohio. The preachment is given here without quotations — which as we all know are a botheration.

"We thank you for your quotation, but your price was high in comparison with other figures from parties doing an acceptable quality of work."

The above is a quotation from a letter, and represents the typical mental attitude of the price-buyer of printing.

The average buyer assumes that the printer tries to get as much as he can, and he must therefore pay as little as possible — he buys his printing with horse-trader tactics, for he assumes that the same tactics are being applied to him.

Another thing: The average buyer assumes that printing is printing, that it is all alike.

As a matter of fact, there are as many standards of quality in printing as there are printers — one printer may represent the highest standard in one class of work, and be minus the equipment for another class.

Say, take a concern for instance, representing the highest standard in catalogue printing, the kind of printing that sells goods direct, or goes a long way in helping the personal salesman by saving his time.

There is a market for this standard, and —

Where there is a market there is a reason.

This reason is that this concern's standard does what it is designed to do. It bespeaks the quality of goods and service that it describes and illustrates — it sells goods and service of those for whom it is designed.

The true standard of commercial printing is neither extravagant in price nor quality. It stops at both price and quality right at the edge where efficiency ends and extravagance begins.

The cost of every process in the product of concerns producing this standard is now definitely known.

Money is not lost in one process and made up in another.

One patron does not pay too much and another not enough.

A few years ago there was a good excuse for price-buying in printing, but not now. Costs throughout the whole printing industry a few years ago were largely a matter of opinion. To-day costs are derived through definite knowledge. This has come about through the Ben Franklin Clubs of America, of which most every reputable printing concern, large and small, is a member.

This is not an organization to control prices. It is an organization simply for mutual education to costs.

Organizations in various forms to control prices in printing were tried out years ago, and all failed.

It was the assumption at the original organization of Ben Franklin Clubs that if a member knew his costs defi-

nitely, he would not sell his product for less than it cost, and this assumption has proved correct.

That is make-ready, and is a skilled operation, an art, like painting a picture, in its results. It requires from ten to twenty hours in make-ready; getting the press ready to run frequently takes longer than the run itself, and this operation is necessary, whether there are five hundred or fifty thousand impressions.

Now, supposing you get figures for a catalogue. The proposition of a concern producing a high standard is \$1,500; another printer's is \$1,400. You naturally think you are making \$100 by letting to the low man; you think that this \$100 would be "velvet" to the high man.

You have not made \$100, nor would this \$100 be velvet to the one producing the high standard. It would be an easy matter for the low man to cut \$100 out of his make-ready, to say nothing of other operations, and still make the same or more profit at \$1,400 than the high man at \$1,500. You pay \$100 less for an "acceptable quality" rather than for a high standard, but the profit on one more order as the result of that high standard will pay the difference.

The difference between an acceptable job and a really high standard is taking pains, and the price-buyer does not get the pains.

The price-buyer only gets that for which he pays, and can not make a concern produce a standard that it has neither the disposition nor equipment to produce.



SOME SUGGESTIONS FOR ORNAMENTS.

nately, he would not sell his product for less than it cost, and this assumption has proved correct.

The organization takes the form of an ordinary social club in each city, except that the principal committee is the Cost Committee, which coöperates in the exchange of data with cost committees in other cities, together with the employment of the best cost-finding experts from other industries.

This organization does not eliminate competition, for there is nothing to prevent the man who pays less for his material, or labor, who puts in less time or labor on a job, from charging less for his product than the concern who spends more in quality, skill and time.

It simply prevents ruinous or piratical competition.

Excepting the fact that material and labor prices have advanced, the public is not paying more for printing now than previous to this organization, for the public is paying some profit on every printing job rather than no profit on one and too much on another.

Naturally, in former times, with printing costs only a matter of opinion, it was possible for the buyer to change the printer's opinion through the tactics of the shrewd buyer, but now the costs are definitely known — printers have the courage to say no.

A very superficial knowledge of the processes and technique of printing will enable the buyer to see very clearly

OBITUARY

U. S. Grant Megargee.

U. S. Grant Megargee, president of the firm of Irwin N. Megargee & Co., of Philadelphia, died on March 6 at his home at Stone Lake Court. Death came suddenly to Mr. Megargee, and it was a great shock to the trade in Philadelphia, as he was sick only a few days. Mr. Megargee was formerly president of the Paper Trade Association of Philadelphia. He is survived by his widow, one daughter and two sons.

William T. R. Marvin.

William T. R. Marvin, head of the firm of T. R. Marvin & Son, one of the oldest printing-houses in Boston, died on Monday, February 24, at his home, 70 Perry street, Brookline, Massachusetts. He was born in Boston, and graduated from the Boston Latin School in 1850, securing the much-prized Franklin medal. He then entered Williams College and graduated from this institution in 1854. Immediately following his graduation from Williams College he entered the printing-house of his father, Theophilus R. Marvin. In 1856 he was given an interest in the business and the firm became known as T. R. Marvin & Son, which name it continues to bear.

Mr. Marvin was, until his death, editor of the *American Journal of Numismatics*, which is published three times a year in New York. He was also a member of the Boston Numismatic Society. He was prominent in Masonic circles, serving as senior warden of the Grand Lodge of Massachusetts, and was also connected with various other social and fraternal organizations in Boston and Brookline.

For many years Mr. Marvin was a communicant at and active in the work of the Church of the Messiah, retiring from the office of junior warden about a year ago. He leaves a wife, two daughters and two sons.

August Donath.

August Donath, superintendent of documents, and well known in printing circles, died at Washington, D. C., on February 22. He was born at Iserlohn in the Province of Westphalia, Germany, May 21, 1845, and came to this country with his parents in 1857 and settled in Boston.

At the age of sixteen years he enlisted in the Civil War under the then Lieut. Nelson A. Miles and served for three years when he was honorably discharged on account of deafness. Locating in Washington he was appointed in the Government Printing Office as a journeyman printer, working there for a number of years.

Mr. Donath was a staunch union printer and labor advocate, always ready to render any service for that cause, and for several years conducted a labor paper called the *Craftsman*. This publication wielded considerable power and greatly influenced legislation in behalf of organized labor, and was held in great esteem by local business men, and liberally patronized by trades-unionists of the city. Mr. Donath was chairman of the Board of Trustees appointed to build the Union Printers' Home at Colorado

Springs, Colorado, a delegate to the International Typographical Union representing the Chester (Pa.) union and was a power generally for the labor cause industrially and politically.

He spent some years in Pennsylvania as proprietor and editor of various newspapers, and was a strong and virile writer. Most of his years were spent in Washington.



AUGUST DONATH.

where he was a clerk and also special examiner in the Pension Office for a time. During the battle for eight hours waged by the union printers he regularly sent his check month after month for ten per cent of the salary he received as a department clerk, an act unusual and unexpected, but was only one more evidence of the love and loyalty August Donath had for the cause he espoused and defended so many years. In July, 1908, he was appointed by the Public Printer to the position of superintendent of documents, which he held up to the time of his death. His widow, two daughters and one son survive him.

Tolbert Lanston.

Tolbert Lanston, inventor of the monotype, passed away on February 18, in Washington, D. C. He was born at Troy, Ohio, February 3, 1844. In 1865, he was appointed clerk of the Pension Office at Washington, and remained there for twenty-two years. During this time he studied law and was admitted to the bar. He turned his attention to inventions early in life, producing an adding machine, a mail-lock, a hydraulic dumb-waiter, adjustable horse-shoes and other patents. He started work on a typesetting machine in 1885, taking out his first patents in 1887. Mr.

Lanston was the first to adapt the perforated-tape system to control the mechanism of a typemaking machine. In his first apparatus he proposed making the type by compression, but changed the plan in 1890 so as to cast the type. The Lanston Monotype was perfected in 1897. Mr. Lanston was awarded the Cresson gold medal by the Franklin Institute of Philadelphia in 1896. Several years ago he was stricken with paralysis, and since that time had been an invalid. He is survived by his widow and one son, Aubrey Lanston.

Thomas W. Morrison.

Thomas W. Morrison, inventor, publisher, editor, and expert in matters pertaining to the printing trade, died Wednesday, February 26, at the Anne May Memorial Hospital, Spring Lake, New Jersey, at the age of sixty-five years. Forty years ago Mr. Morrison was connected with the *New Brunswick Times*, but later went to Newark, where he engaged in the exploitation of the Morrison sewing machines. He gained quite a fortune in the sewing-machine business, but his love for the newspaper work was so strong he took it up again and founded the *News*, Plainfield's first newspaper.

Calvin D. Schultz.

Calvin D. Schultz, one of the pioneer newspaper men of Omaha, Nebraska, passed away Saturday evening, February 22, at his home, 2028 North Eighteenth street. He had been connected with the newspaper life of Omaha as printer, editor and general utility man for nearly half a century.

Mr. Schultz was born in Chester, New York, seventy-two years ago. He had served his apprenticeship at the printing trade when the Civil War began, and, like thousands of others, was drawn to the front by the irresistible call to follow the flag, serving in what he jocularly termed the "tin-clad navy" operating on rivers south of the Ohio. After the war he drifted west, finally joining the group of journeyman printers and writers who made Omaha their headquarters in the days preceding the completion of the Union Pacific railroad. Being a competent newspaper man, and having staying qualities, he was made foreman of the composing-room of the *Herald* early in 1868, which position he held until 1874 when he became editor-in-chief of the *Daily Union*. This paper being discontinued after about eight months, Mr. Schultz joined the force of the old *Republican*, later becoming a member of the staff of one of the local newspapers. For the past twenty-five years he had edited the publications of the Western Newspaper Union of Omaha.

ROBERTS & SON COMPLETE FIRST YEAR IN NEW PLANT.

The annual meeting of the stockholders of Roberts & Son, the big Alabama printing, lithographing, engraving and stationery house, was held in the offices of the company in Birmingham, on April 15. Reports of the business of the company for the past year were presented by the officers, and it was shown that not only had they been able to overcome the serious handicap of the bad fire which destroyed their plant some time ago, but had taken advantage of the necessity for rebuilding to put in brand-new equipment, material and stock, and had built bigger and better than ever before, and that the growth in business since reopening had been highly satisfactory.

The stockholders unanimously elected the following Board of Directors: Richard W. Massey, Maj. E. M. Tutwiler, W. B. Dickerson, Richard V. Evans, Hill Ferguson,

James G. Smith, R. Tom Anderson, G. F. Thum, and R. W. Ewing. The Board in turn elected officers as follows: President, Robert W. Ewing; vice-president, Richard W. Massey; secretary and treasurer, James G. Smith; superintendent, G. F. Thum; city sales manager, R. Tom Anderson.

Immediately after the stockholders' and directors' meeting, the entire board of directors and stockholders were entertained by Mr. Ewing at an enjoyable informal luncheon in the private dining-room of the Hotel Hillman.

Roberts & Son is one of the oldest businesses in Birmingham, having been established in 1872, in the year that Birmingham was incorporated, and having grown steadily with Greater Birmingham, until it is now not only the largest of its kind in the State, but probably the most modern and complete in the entire South, employing about one hundred and thirty people, and being completely equipped for handling in the most efficient manner all kinds of printing, ruling, binding, lithographing, engraving and embossing, as well as making rubber stamps, seal presses and stencils, and the handling of stationery, office equipment and supplies, having one of the largest and handsomest stores in the South, occupying a double brick building of five floors, 50 by 140. Roberts & Son is widely known as "The Big Alabama House."

A NATIONAL ASSOCIATION OF COUNTRY PUBLISHERS.

The country publishers of the United States are called to a convention beginning at 10 A.M., June 12, 1913, in Hall L-38, Great Northern Hotel, Chicago. This gathering is called at the request of hundreds of publishers throughout the country, and will be the result of the efforts of the National Organizing Committee appointed by the Washington State Press Association July 12, 1912. The committee—Arthur A. Hay, the *Camas Post*; Albert Johnson, the *Daily Washingtonian*, and Thomas Crawford, the *Centralia Daily Chronicle*—urgently request publishers who propose to attend the Chicago convention to notify the chairman of the committee—Arthur A. Hay, *Camas, Washington*—so that proper arrangements can be made.

The principal object of the convention will be the organization of a national association of country publishers, to be conducted on strictly business lines, and which will endeavor to secure:

More foreign advertising at better rates for the country papers.

The abolition of all free advertising.

Concerted action on all legislative matters affecting the interests of country publishers.

The discontinuance on the part of the Government of printing envelopes and wrappers in competition with private individuals and concerns, and

Many other matters of vital importance.

Addresses will be made by men of national prominence in the publishing world.

As it is impossible to guarantee the number of publishers who will be present, no special railroad rates can be secured, but the date has been selected so that those desiring to attend can take advantage of the low summer schedules, and to suit the convenience of those who will attend the meeting of the National Press Association.

NO FACILITIES.

"They say that Cupid strikes the match that sets the world aglow. But where does Cupid strike the match?—that's what I'd like to know." — *Cornell Widow*.

THE "SOUVENIR" BOOKLET.

If Shem or Ham or Japhet had thought to get out a souvenir booklet of the famous trip in the ark it might have had some value as a *souvenir*, but the advertisers, as usual, would have failed to receive any benefit.

A souvenir booklet is the usual adjunct of a convention or an organization in need of funds. It is almost always run honestly, although in the hands of a clever professional it more closely approaches highway robbery than any act not on the criminal list.

Put yourself in the place of a member of a finance committee of a convention or organization. Money is needed. How shall it be raised? By subscription? The members hate to go out and ask a business man for money; it is too much like begging. "Let's get out a souvenir booklet," exclaims some ingenious member. "We will have something to offer for the money and still get some for ourselves."

A printer is consulted. A dummy is prepared. The cost of the booklet is nebulously estimated, and a price set on the advertising space. A special committee is appointed and out they go. Every man on this committee is probably an expert at something or other, but it isn't on the subject of advertising. Does this cause him to falter? Not a mite. The money is to be used in a good cause; that justifies the method. It is like saying, "Let's go out and break open all the children's banks in the city, we are planning to use the money for a good purpose."

Although advertising men seldom agree on any single subject, and you can find as many different kinds of disagreement as there are men, yet advertising men will agree that souvenir-booklet appropriations never pay. In a word, the space taken in a souvenir booklet isn't advertising and can not be justified on that ground.

It is obvious that organizations and conventions that are worthy are entitled to a hearing at least, and that they must collect money by subscription, in some emergencies. The Chamber of Commerce tells finance committees that it is far better to go to a business man and show him that every cent he gives will be applied to the purpose specified. We point out that a portion of the money collected for a souvenir booklet must be expended in the printing, and that the organization does not receive all the money it should, while suffering from the antagonism aroused in the mind of the subscriber through the lack of advertising returns.

Just take a good look over the budget of a booklet of

this kind. An edition of at least five thousand copies is necessary to make any showing at all.

Printing 5,000 booklets, at \$0.03.....	\$150.00
Solicitor's services, from \$50.00 to.....	100.00
Cuts, illustrations, etc., \$25.00 to.....	50.00
Total	\$300.00

Before the organization can make a penny, it must receive from \$100 to \$300 to pay expenses, and it must be acknowledged that the subscriber, if he gives at all, would prefer to have the money go for the cause. Every business man desires to supervise his printed matter, which he can not do in a booklet of this nature.

The souvenir booklet as an advertising proposition is a dead issue. It never had any justification in the minds of business men and is commonly called a "hold-up." Partnership to a hold-up is poor business for an organization dependent, even to a small extent, upon public good will and benefaction.

The Chamber advises its members, where they desire to assist such an organization, to insist that the money be used as a donation, and that no advertising copy be given or allowed to appear. Finance committees are usually glad to adopt this method when they see the attitude of business men. The subscription method has the added advantage that arises from some one checking up the receipts. It is too easy to abuse the souvenir-booklet method.

The foregoing, reprinted by permission from the entertaining booklet "How Fakers Fake," issued by the Rochester Chamber of Commerce, gives but one chapter of the booklet. It leads off with the attractive wording, "The Gentle Art of Gaining One's Living

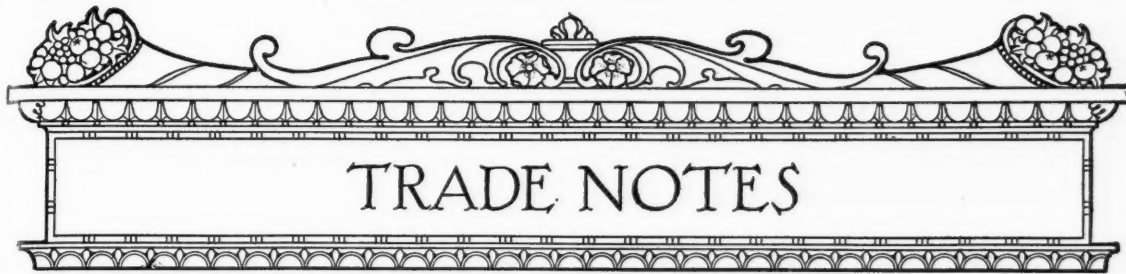
without Effort," and going on says there were two known facts about human nature long before psychologists unlimbered their guns upon it. One is that every one is fascinated with the idea of "taking a chance" at something. The next is that every person has some "sentiment" — rarely does one person refuse to help another.

These facts are the basis of operation of many people. Industries are built, great enterprises established, wonderful improvements in life are made possible by the first instinct. People with imagination see the possibilities of something and are willing to "take a chance" on its success and the subsequent profits. Worthy and necessary charities are maintained, magnificent philanthropic organizations carry on their work and thousands of people are aided to better and more efficient lives because people have "sentiment," altruistic impulses — call it what you will.



HENRY GEORGE SACK,

Grandson of the late Henry O. Shepard, and now visiting the old homestead at Norwich, New York State, making the fourth generation in the family reunion.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

The Keystone Printing Company.

An attractive announcement has been received from the Keystone Printing Company, of Pittsburgh, announcing the removal of its office and plant to the Commercial building, 422 First avenue, where it will occupy the entire sixth floor.

A New Dry Matrix.

The Premier Flong Company, of New York, is placing on the market a new dry matrix which promises to attract considerable attention among newspaper, book and magazine publishers. Progressive publishers and stereotypers should write the Premier Flong Company, Box 671, New York, and get particulars regarding this new method of stereotyping.

W. K. Hodgman Visits Western Office.

W. K. Hodgman, of the Huber-Hodgman Printing Press Company, of Taunton, Massachusetts, recently spent several days visiting the western office of the company at Chicago. Mr. Hodgman is the inventor and manufacturer of the celebrated Hodgman presses, and his many friends in this section of the country were glad to welcome him among them again.

Robert Hoe Will Filed.

Executors of the will of the late Robert Hoe, builder of printing-presses, filed an accounting in the Surrogate's office on Saturday, April 12, 1913. The report shows real estate valued at \$3,100,000 and on December 31, 1912, \$99,265.81 cash in the hands of the executors. The sale of parts of the Hoe library, held in the spring of 1911, brought \$999,368, and three other sales of the remaining parts brought \$932,691.15.

A. J. Bross with Record Company.

A. J. Bross, for a number of years connected with the Blosser Printing Company of Atlanta, Georgia, recently resigned his position to take the place of sales manager of the Record Company, one of Florida's largest printing plants. Mr. Bross will have charge of the printing, engraving and catalogue work of the company's two plants which are located at St. Augustine and Jacksonville. He is well equipped for the new position, and his many friends in Atlanta wish him the best of success.

James M. Lynch Candidate for Public Printer.

James M. Lynch, president of the International Typographical Union, according to recent reports, is slated for the office of public printer. Members of the New Jersey delegation in Congress, who waited upon President Wilson to urge the appointment of Cornelius Ford, president of the New Jersey State Federation of Labor, were told that Mr. Lynch had been practically decided upon. Mr. Lynch said that he had not made application for the appointment,

but understood friends had been busy in his behalf, and that if the appointment was made he would be very glad to accept it.

Waterside Station of the New York Edison Company.

The interesting example of commercial art reproduced from the painting by Guy Wiggins, a New York artist, who is gaining a well-deserved reputation, shown in the colored insert in this number of THE INLAND PRINTER, is the work of the Willett Press and the Sterling Engraving Company, New York.

New Bulletin of Trucks and Casters.

The George P. Clark Company, of Windsor Locks, Connecticut, has issued a new catalogue (Bulletin M) listing its various styles of trucks and casters. Many of the trucks illustrated in this bulletin are adaptable for handling various commodities, and can be used to good advantage around a printing-office. A copy of this bulletin will be sent to all interested on application to the company.

Joseph E. Smyth Co. in New Home.

The Joseph E. Smyth Company, of Chicago, has recently announced that, on account of the great increase in its business, it has been compelled to seek larger quarters, and is now located on the eighth floor of the Borland building, 636-638 South Federal street. This company manufactures a complete line of booksewing machines for all classes of work, and will be pleased to furnish information on request.

Scott Manufacturing Company's New Full-page Proof Press.

A new quick-action dry full-page proof press, which embodies a new and original idea, has been placed on the market. This press takes proofs on the same principle as the galley press, without the necessity of sliding the form. This is accomplished by wheeling the make-up table into the press frame, the type-form becoming the bed of the press. Full particulars may be obtained on application to the Scott Manufacturing Company, Detroit, Michigan.

Hand or Machine Paper Testing.

Every one experienced in paper, printing or advertising work knows that paper is one of the most difficult of all materials to properly judge. Experience will enable you to determine the printing qualities, finish, and, in fact, all surface perfection or imperfections, but eye and finger judgment can not accurately determine the body, substance, or, in short, the strength of paper, without the aid of some mechanical device. You may have trained your fingers to instantly detect the difference between a 13-pound and a 16-pound paper or a 14 and 20 pound paper, but fingers are not infallible. In order to overcome these inaccuracies,

and to meet the ever-increasing need for accurate instruments to test the strength and thickness of paper stock, the Ashcroft Manufacturing Company, 85-89 Liberty street, New York, brought out the Ashcroft paper-tester and the Ashcroft thickness gage, which have met with marked success.

"A Catechism of Cost-finding."

Under the above title, the Robert S. Denham Company, of Cleveland, Ohio, has issued a booklet of questions and answers about terminology, business economics, cost-finding methods, cost-system installation, and objections to cost systems. The booklet is intended for the information of producers who are interested in better methods of cost-finding, and to such will be sent free on application to the company. To those not engaged in manufacture the price is 25 cents.

S. Barker's Sons Company to Build New Plant.

Plans are being prepared for a six-story fireproof building for the S. Barker's Sons Company, 523 Superior avenue, Cleveland, Ohio. The structure, which will cost about \$85,000, will have a frontage of 38 feet and a depth of 120 feet, and will be of steel, reinforced concrete and brick construction. The stationery, engraving, printing and binding departments will occupy the basement, first, second and third floors, and the upper floors will be leased for light manufacturing purposes.

Barnhart Brothers & Spindler to Have New Home.

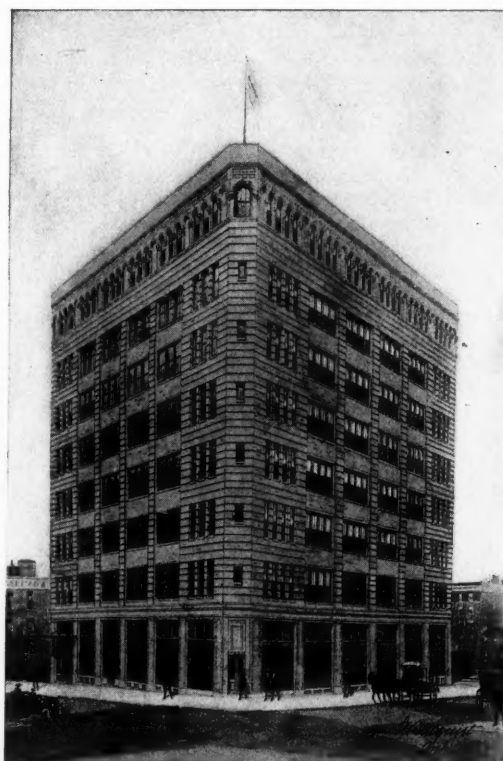
Through recent negotiations the property at the northwest corner of Monroe and Throop streets, Chicago, has been purchased as a site for a new building for Barnhart Brothers & Spindler. The building will cover practically the entire area which is 197½ by 236 feet. It will be of two stories and basement, and will be connected with the underground railway, and operated by means of a gas-producer power plant. The structure, which will cost \$175,000, will be equipped in the most up-to-date manner for the manufacture of type and kindred materials.

James W. Brooks with American Magazine Association.

James W. Brooks, the first magazine publisher in the United States to supply a syndicate story service in printed form to local publishers, and who, after several years' work, obtained a precedent in the mails for this system of syndicated local magazines, has merged his interests with the American Magazine Association, operated by the Feldbush-Bowman Printing Company, of St. Louis, Missouri. This latter company, with large capital and operating an extensive publishing plant, is owned by Messrs. John W. and Charles S. Bowman, both practical and highly successful publishers. They, more than any other house in St. Louis, have given especial attention to the publishing side of the printing business, and the new syndicate service from this plant is meeting with success and creating a wide interest throughout the United States and Canada. The business management of the American Magazine Association is under the direction of John W. Bowman, with Charles S. Bowman superintending the publishing. Mr. Brooks is now devoting his entire time to his department as editor-in-chief, and an extensive advertising campaign is under way to acquaint publishers and printers with the new and greatly enlarged service, which, as readers of THE INLAND PRINTER have heretofore observed, is opening the way for the profitable publishing of high-grade magazines with local features and local advertising in every live town in the United States.

Miller Saw-Trimmer Company's New Office and Factory.

Owing to the rapid increase in the demand for Miller saw-trimmers, and also the perfecting of the Miller platen-press feeder, the company was forced to seek new and more commodious quarters, and to increase its equipment. Pittsburgh, Pennsylvania, was selected as being admirably adapted to the needs of the company, both from a manufacturing and distributing standpoint, and a handsome



New Home of the Miller Saw-Trimmer Company.

modern factory, the Point building, located at Penn avenue and Water street, opposite the historic Block house, has been erected expressly for the company. The new facilities will enable the company to produce three saw-trimmer equipments in the time it formerly took to produce one, and the initial capacity of the feeder department will allow a production of ten Miller platen-press feeders per day. Other labor-saving devices will also be added to the Miller line.

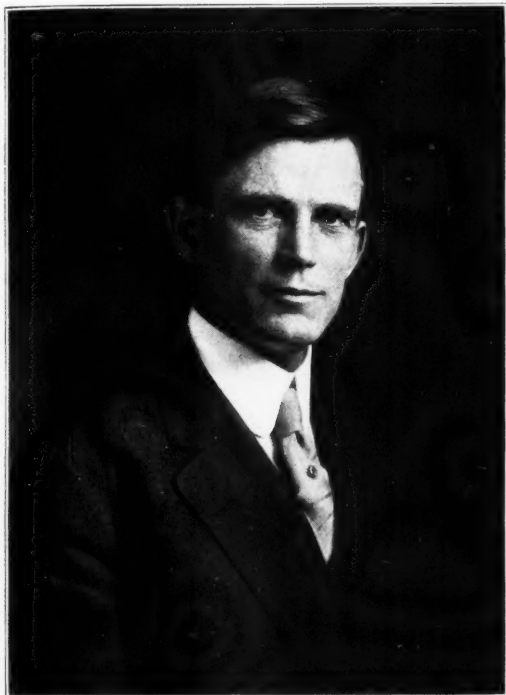
New Home of the Topeka "State Journal."

A beautiful new home has just been completed for the Topeka (Kan.) *State Journal*. Frank P. MacLennan, the editor and proprietor, purchased the paper in 1885 when it was only a four-page daily with a very small circulation, but he has made it one of the best daily newspapers in the Sunflower State, and it now enjoys a fine circulation all over Kansas. The building just finished is of fireproof construction, steel and reinforced concrete, and is probably one of the most attractive buildings in the country. It is three stories and basement, 75 feet square, and has light and air on all four sides. The exterior is of white terracotta and the roof is of red tile. Some of the prominent

features of the building are the Ionic columns, many electric blinking owls just under the eaves, illuminated electric clock, etc. The business office, lobby and stairway are finished in marble, the latter being set off at the head of the half-way landing with an attractive art glass picture, representing the first printing-press.

John H. Marble.

That the "man at the case" has a splendid opportunity before him for broadening out and fitting himself for a position of responsibility has been proven to a marked degree by the many official appointments of men who have



John H. Marble.

received a great portion of their early training in the printing-office. That the rise from the much-abused "printer's devil" to a post of honor is not an impossibility is again demonstrated in the recent appointment of a former printer, John H. Marble, to a seat on the Interstate Commerce Commission.

Mr. Marble was born in Ashland, Nebraska, in 1869, was educated in the public schools of Nebraska, Dakota Territory and in the University of Nebraska and became a member of the International Typographical Union in 1892, taking a very active part in the affairs of the local at San Francisco. Working as a printer, linotype operator and newspaper writer during the day, Mr. Marble devoted his spare time to the study of law, passing a highly creditable examination, and being admitted to the bar in San Francisco.

In 1906 he went to the Interstate Commerce Commission as confidential clerk to Commissioner Lane, and shortly after his arrival was designated attorney for the commission and entrusted with the preparation and presentation of the investigation under the La Follette resolution, passed by the Senate, which directed the Commission to determine the relationship between grain-dealers and railroad officers

and employees. Soon thereafter, and in the same year, the Division of Inquiry was created by the Commission, and Mr. Marble was placed in charge. The work of this division was the enforcement of the act, with especial regard to prosecutions for rebating. This was the beginning of the enforcement of the Elkins Act and those portions of the Act to Regulate Commerce forbidding rebates and discriminations.

Mr. Marble had charge for the Commission of a number of its most important investigations, some of these being, in addition to the investigations under the La Follette resolution, the car shortage investigation of 1907, the investigation into the matter of the cartage of sugar in New York, the matter of lighterage in New York harbor, the transit investigation involving the milling, grain-shipping and lumber interests of the entire country, and others of less importance.

In June, 1911, Mr. Marble was selected as attorney for the United States Senate in the matter of the investigation of the election of Senator Lorimer, of Illinois, serving the investigating committee for a period of eight months. He became secretary of the Interstate Commerce Commission in February, 1912, receiving the appointment to a seat on the commission shortly after President Wilson's inauguration.

Hon. Franklin K. Lane, whose appointment as Secretary of the Interior, made the vacancy which Mr. Marble fills, is also a printer, and on the honorary roll of San Francisco Typographical Union.

George W. Missemer.

George W. Missemer, of Shanghai, China, son of J. R. Missemer, editor of the Mount Joy (Pa.) *Star and News*, recently took charge of the *Peking Daily News*, as its editor and business manager. The past three years Mr. Missemer was the editor of the *Daily China Gazette*, at Shanghai, China, which was recently sold to the secretary of Dr. Sun Yet-Sen, the first president of the new Chinese Republic, who lives at Shanghai and is a personal friend of Mr. Missemer. The *News* is the only English paper in the Chinese capital, which is one of the largest cities in the world. Since the revolution and the new awakening in China, not only Peking but all sections of China are rapidly taking to the English language and American methods, and Mr. Missemer expects for that and other reasons to make the paper a big factor in revolutionizing not only the capital of China, but, in a measure at least, the whole Chinese Republic. A brother of Mr. Missemer, Garfield W., recently accepted the foremanship of the ad-room of the Los Angeles *Morning Examiner*.

Chicago Printing Crafts Association.

"The Cost of Printing" was the subject of an address delivered by W. F. Whitman, of the Excelsior Printing Company, before the Printing Crafts Association of Chicago at the regular meeting held on Tuesday evening, April 15. Mr. Whitman's subject embraced the various branches—composition, half-tones, electrotypes, presswork and binding—and brought forth considerable discussion.

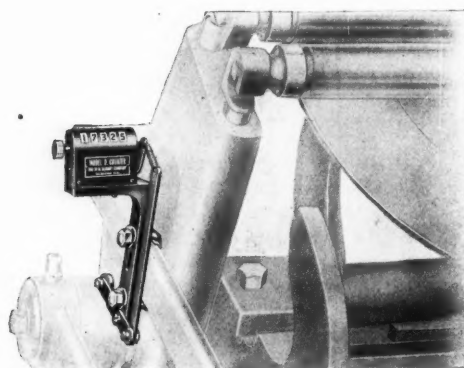
The two following questions were submitted for discussion through the medium of the question box maintained by the association: (1) Is it advisable to let the mechanical departments know of the estimated time on the various operations entering into a job? (2) On composition of catalogues, do you read the pages made up or in galley form as they come from the machines? The first question brought forth such a general discussion it was necessary to continue it to the next meeting.

**C. W. Toberen to Be Philadelphia Local Representative
for Latham Machinery Company.**

Owing to the large amount of business coming out of Philadelphia and adjoining cities, the Latham Machinery Company has found it necessary to have C. W. Toberen reside in Philadelphia. He has been handling this territory for the past year, and his friends in the trade will be glad to hear of his move. Mr. Toberen is considered an authority on the Latham line, as he spent eight years in the company's factory at Chicago, and there are few things about a stitching machine that he does not know.

The New Model D Durant Counter.

The prestige and reputation of the manufacturer is a matter of great consequence to the buyer when purchasing equipment of even the smallest kind, for as a rule therein lies the wisdom of his selection. Among the makers of printing equipment of old standing is the W. N. Durant Company, of Milwaukee, Wisconsin, whose counting machines have been most favorably known by thousands of printers for almost thirty-five years. This company is now bringing out a new Model D Durant counter for Chandler & Price presses, which it insists is the greatest step in advance accomplished by any one model. The accompanying illustration shows the plain counter attached to the side arm of a Chandler & Price job press. The case is small and compact, but the working parts are very durable, the count of impressions is absolutely dependable, and the figures are so made and placed that they show up in a surprisingly strong manner. The greatest improvement, however, lies in the resetting or clearing device. Instead of



New Model D Durant Counter.

applying a key, or opening the case and resetting each of the digit wheels individually, a single turn of the button at left of case will bring all the figure-wheels instantly to zero. This is not only a time-saver, but a great protection for the counter against tampering with working parts. In addition to this counter the larger Model B Durant counter, with excellent attachments for John Thomson, Universal, Victoria, Peerless, Golding and other job presses, is offered to printers.

Pacific Coast Employing Printers' Congress.

The Pacific Coast Employing Printers' Congress, which will be held at Seattle, Washington, July 14 to 17, 1913, demands the attention and support of employing printers throughout this section of the country. The committees are sparing no efforts to make this event one of great

interest, and assure all who attend an interesting and enjoyable, as well as profitable, time.

We show herewith a reproduction of the poster sent out as a preliminary announcement of the congress. One can only get a faint idea of the attractiveness of the original

**PACIFIC COAST EMPLOYING
PRINTERS CONGRESS**
July 14-15-16-17th Seattle, U.S.A.
POTLATCH WEEK



The attractive poster announcing the Pacific Coast Cost Congress.

from the reproduction. Printed in black, blue and gold, on white stock, showing a section of Seattle and depicting a golden sunset on the Pacific coast it presents a most striking appearance.

**A New Illustrated Catalogue from the Mergenthaler
Linotype Company.**

The Mergenthaler Linotype Company has just issued a handsomely illustrated catalogue containing illustrations and descriptive matter in general. Particular attention is given its standard models 4, 5, 8 and 9, each of which is shown in a full-page illustration. Various details of these machines are shown by excellent half-tone plates. The following appliances are described and illustrated: Rogers tabular attachment; water-cooled four-mold disk; the Universal ejector; the Universal knife-block; advertising figure equipment; automatic sorts-stacker; head-letter equipment; Universal recessed mold; the sliding liner mold; lead and rule caster; border and matrix slides; automatic metal furnace; Perfection gas furnace; water-cooled recasting molds. A price-list of equipments for models 4, 5, 6, 7, 8, 9, 11 and 12 appear, as well as an index.

It is claimed that the linotype is used in every civilized country, more than twenty-seven thousand being in daily use. In isolated cities and towns in Siberia, Turkey,

Smyrna, Alaska, Japan, the Malay Peninsula, and throughout Europe, Asia, Africa and South America are installations of from one to a dozen or more linotypes composing matter in the language of the country in which they are located.

more than four thousand small printing-offices having one linotype each.

Linotypes are in use in the Government printing-offices in Washington, D. C.; Manila, Philippine Islands; San Juan, Porto Rico; Ottawa and Victoria, Canada; City of



"DIE WASSERSCHOPFERIN."

By Professor E. Cauer.

In the United States practically every newspaper of importance is printed from linotype faces. Linotypes are also used in the offices of most of the state printers of the United States, and in thousands of book and job offices,

Mexico; St. Petersburg, Perm and Samara, Russia; Berlin, Germany; Prague and Agram, Austria; The Hague, Holland; Athens, Greece; Helsingfors, Finland; Sofia, Bulgaria; Calcutta, India; Brisbane, Melbourne, Perth, and

Sydney, Australia; Wellington, New Zealand; La Plata, Argentina; Rio Janeiro, Brazil; Montevideo, Uruguay; Bogota, Colombia; Pretoria, South Africa; Tokio, Japan. Copies of this catalogue will be sent on application to the Mergenthaler Linotype Company, Tribune building, New York.

Printers' Specialties.

In recent years those engaged in the printing industry have observed a steadily increasing demand for illustrative follow-up work among advertisers, and the average printer has been more or less handicapped in supplying this demand unless he happens to be located in one of the larger cities where he has quick access to artists and engravers.

Even if he be located in a city that supports a goodly number of artists and engravers, there are certain drawbacks to handling this special illustrative follow-up work for the customer who has a limited mailing list, because the preliminary expense of arranging designs, getting color-plates and special stocks on small orders makes it almost impossible to serve the advertiser in a satisfactory manner, and at the same time keep the expense within a figure that seems practical to the printer or that will be entertained by the advertiser.

A new plan for overcoming these conditions, and one which strikes us as a departure that will take well with the trade, is now being launched by the Stevens-Davis Company, of 640 Federal street, Chicago. This company gets out a line of illustrated folders showing an assortment of designs in colors on the outside with catchy phrases to correspond. The folders are left blank on the inside for reading-matter and cuts, and are sold to the printer at lower figures by far than the same caliber of work could be produced in his own plant in small quantities.

By selling these folders with the inside space left blank, the plan permits the printer to finish up the folders in his own plant in an attractive manner, give his customer attractive colorwork and sell the finished product at a reasonable price—yet realize good profit for himself—and furthermore know that he is really making money on small orders.

Ben Franklin Club of Chicago in New Headquarters.

Employing printers of Chicago have been deriving considerable benefit from visits to the headquarters of the Ben Franklin Club, where they have been able to talk over matters pertaining to the welfare of the trade with the secretaries. Many out-of-town printers have also called in when visiting or passing through the city. Both of the secretaries are well posted and their assistance or advice is frequently called for. One never leaves the office of the club without feeling he has gained a great deal from his visit.

Owing to the demands made upon the office by the increased activity of the club the officers and directors decided to seek larger quarters, and have secured a suite of rooms on the sixteenth floor of the Monadnock block, which will be occupied after May 1. This move will bring the headquarters of the club nearer to the printing center of the city, will give an office with better light and more convenience for carrying on the business of the club, and also a place where meetings and classes may be held.

In line with its aim to be of assistance to the printers of the city and surrounding territory, the club will, in the near future, organize classes in estimating and salesmanship. These classes will be held at least one night each week, and will be open to members or their representatives. The best instructors obtainable will be secured to take charge of these classes, and men who are recognized authorities will be called on to give lectures.

Annual Meeting of Printers' League of America.

The second annual meeting of the Printers' League of America was held on Friday, April 25, in the New Grand Central Palace, New York. The reports from delegates showed that over three hundred establishments which were covered by league contracts were represented, while agreements have been made with the unions which fix the scales for over twelve hundred other shops.

The officers elected are: President, Charles Francis, New York; first vice-president, A. R. Morgan, Cincinnati; second vice-president, J. W. Hastie, Chicago; secretary, Charles E. Hawkes, New York; treasurer, William H. Van Wart, New York. Executive Committee: F. E. Wilder, New York; W. D. Frank, Cleveland; J. J. Kelly, Cincinnati; H. C. Vortriede, Toledo; T. H. Faulkner, Chicago.

Among the matters of importance which were discussed was the proposed reduction of the duty on printed and lithographic matter. A resolution was passed which authorizes the officers of the league to cooperate with the labor organizations in opposing any reduction. It was also decided that hereafter any agreements made by the local branches of the league must have the indorsement of the national organization.

Progress of the 1915 Exposition.

While the construction of the Panama-Pacific International Exposition, which will be held in San Francisco in 1915, is breaking all records in the perfection of its progress, arrangements are being made for innumerable conventions and conferences to meet at the Exposition in 1915.

Every trade and profession in the world will be represented in some form in the exhibit section, and it is the intention of the exposition authorities that similarly, every trade and profession shall be represented in convocation. In the planning of the exposition such ample provision has been made for the accommodation of conferences, that already hundreds of applications have been received from all parts of the world for dates to hold gatherings and festivals. The most notable of the conferences already arranged for are the International Peace Conference, Conventions of the Inter-parliamentary Union, the Institute of International Law and the Pan-American Congress. Other conferences in the interest of commerce, public health, art and music are being arranged.

All building will be fully completed eight months before the opening of the exposition. By August, 1914, many of the exhibits will have been installed and the grounds terraced and planted with trees and flowers. Every detail of the exposition will be perfected at least two months before the opening date. The classification of exhibits which has been issued has been pronounced by experts to be the most comprehensive of its kind ever made.

Engraving Companies Consolidate.

Arrangements which have been under way for the past month for the consolidation of the Teller-Hurst Engraving Company and the Clark Engraving Company, both of Syracuse, New York, have been completed and papers of incorporation drawn up. The equipment of the Clark Company will be moved to the building of the Teller-Hurst Company, at 220 West Onondaga street.

B. H. Wallace with Latham Machinery Company.

B. H. Wallace, formerly assistant sales manager of the F. Wesel Manufacturing Company, is now connected with the New York office of the Latham Machinery Company. Mr. Wallace's experience in selling to the printing trade will make him a valuable addition to the force of the Latham Company.

NOTES ON THE NATIONAL PRINTING AND ADVERTISING EXPOSITION.

At the time of going to press one of the greatest exhibitions of the printing and allied industries is in full swing. The opening night of the National Printing and Advertising Exposition, held in the Grand Central Palace, New York, was proof that it was going to be a great success. Never was printing shown to such advantage, for the building is architecturally a palace. The lighting was perfect; the uniform arrangement of the booths and decorations, and above all, the ponderous machinery, all in movement to the music of an excellent orchestra, and the elaborateness of printed advertising matter given away to visitors, rewarded the thousands of people who thronged the palace. Linotype and monotype operators were given opportunity to show their speed, and were kept busy turning out strings of souvenirs. Admittance was only to ticket-holders, and they were in line long before the doors were open. The booths were carpeted with green baize and the wainscoting of the wall was of marble, so that the machinery, which was turning out real product, was seen at its very best.

The exhibition was described as a hundred printing-offices turned into one. Everything for the making of a newspaper, binding books, printing and folding of papers, books and circulars, and many new devices for facilitating the production of printed matter of every description were on exhibition.

Automatic feeders, typecasters, paper-cutters, automatic trucks, baling machines, locking devices, punching machines, as well as the presses of various makes, and the large number of labor-saving devices all attracted considerable attention. A miniature model of the Hoe sextuple perfecting press, made of brass and steel, complete in every detail and capable of turning out a tiny edition of a newspaper, was on exhibition. This model was 2 feet wide, 3 feet long and 18 inches high, contained more than five thousand parts and cost \$8,000 to construct.

The exposition while intended to show the mechanical side of printing was a great tribute to photoengraving for the reason that every exhibitor depended on the excellence of the engraving shown on his circulars for the advertising benefit he was to get from the exhibition. And there were some beautiful exhibits of engraving in two, three and four colors shown in the circulars given to visitors.

Among the machines shown of special interest to engravers was the Royle-Richards engravers' ruling machine. It has been improved in many ways. Another novelty attached to all of the Royle machines was a foot-lever for starting and stopping the individual motors. This allows the operator's hands to be free to attend to the work. Forty-four different styles of router cutters are made to meet the demands.

It was evident from the way in which men crowded into the booths, critically examining every part of the machines, that the visitors were printers or interested in the printing industry. When it is remembered that only two other industries outrank the printing trade in New York, and that a great percentage of the printing output of the United States is produced in New York by over fifty thousand employees, the success of this printing exhibition can be understood.

LIST OF EXHIBITORS.

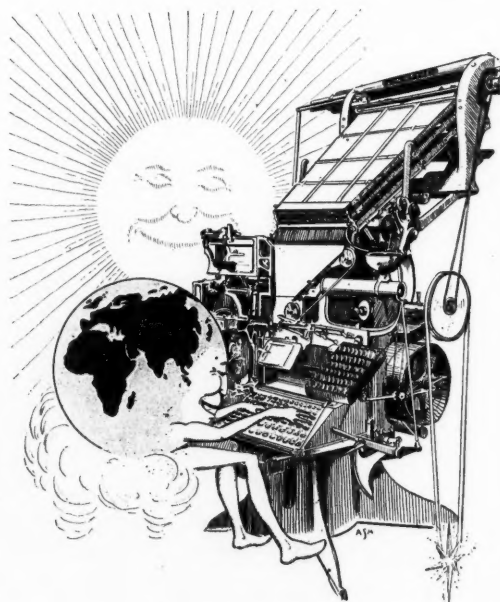
Autoplate Company of America, 1 Madison avenue, New York, Autoplate machines.
Autopress Company, 299 Broadway, New York, printing-presses.
The Ashcroft Manufacturing Company, 85 Liberty street, New York, paper-testers.
Andrews & Lewerth, 72 Duane street, New York, pictures and books.

Austriac Arc Lamp Company, 209 West Thirty-eighth street, New York, electric arc lamps.
Automatic Press Feeder Company, Chicago, Ill., Automatic feeders.
The Ault & Wiborg Company, 534 Pearl street, New York, printing-inks.
Auto Falcon & Waite Die Press Company, 346 Broadway, New York, presses.
Advertising & Selling, 71 West Twenty-third street, New York, publication.
American Printer, 25 City Hall place, New York, publication.
Atlas Transfer Truck, Norwood, Mass., trucks.
American Automatic Press Company, Hartford, Conn., Automatic printing-presses.
Advertisers' Paper Mills, 200 Fifth avenue, New York, paper.
American Steel Chase Company, 27 Beekman street, New York.
Boston Wire Stitcher Company, East Greenwich, R. I., wire stitchers.
A. G. Burton's Son, Chicago, Ill., perforating and numbering machines.
E. W. Blatchford Company, 5 Beekman street, New York, metals.
The Business Bourse, 261 Broadway, New York, Business Bourse service.
Bingham Brothers, 406 Pearl street, New York, printers' rollers.
Brereton & Kemp, 30 Church street, New York, time records.
W. B. Conkey, Hammond, Ind., justifying machines.
Cowan Truck Company, Holyoke, Mass., trucks.
C. R. Carver Company, Philadelphia, Pa., die and embossing presses.
The George P. Clark Company, 13 Park Row, New York, trucks and casters.
A. M. Collins Manufacturing Company, Philadelphia, Pa., paper.
George W. Damon & Sons, 44 Beekman street, New York, printing-presses.
Diehl Manufacturing Company, 90 Prince street, New York, electric motors.
Duplex Printing Press Company, Battle Creek, Mich., printing and stereotyping machinery.
Duryea Manufacturing Company, 69 Wall street, New York, a type wash.
DeBoise Bresnan Company, 23 Park Row, New York, Automatic feeder and electrolater.
Dexter Folder Company, 200 Fifth avenue, New York, cutters, folders, bundling press, feeding and sewing machines.
Eagle Printing Ink Company, 24 Cliff street, New York, printing-inks.
Economy Baler Company, Ann Arbor, Mich., baler.
Electrical Testing Laboratories, Eightieth and East End avenue, New York, paper-testing.
Economy Engineering Company, Chicago, Ill., portable elevators and machines.
The Editor and Publisher, 13 Park Row, New York, a publication.
Engraver and Electrotyper, Chicago, Ill., a publication.
Eastern Brass & Wood Type Company, Woodhaven, N. Y., brass and wood type.
The Fourth Estate, Broadway and Fifty-ninth street, New York, a publication.
Funk Machine Company, 1401 Clinton street, Hoboken, N. J., machinery.
Charles Francis Press, 30 West Thirteenth street, New York, printing.
The Graphic Arts Company, Boston, Mass., American and foreign printing.
The Globe and Associated Newspapers, New York, newspaper exhibit.
The Goss Printing Press Company, Chicago, Ill., printing-presses.
Golding Manufacturing Company, Franklin, Mass., printing-presses.
Goldberg Display Fixture Company, New York, display fixtures.
J. M. Huber, 150 Worth street, New York, printing-ink and dry colors.
H. Hinze Machinery Company, 154 Nassau street, New York, printing-presses.
Hexagon Tool Company, Buffalo, N. Y., composing-room machinery.
Hammermill Paper Company, Erie Pa., "Hammermill Bond."
Humana Machine Company, Newark, N. J., Auto printing-presses.
John Haddon & Co., London, E. C., the Art Caxton Platen Press.
H. C. Hansen Type Foundry Company, 535 Pearl street, New York, type.
Robert Hoe & Co., 504 Grand street, New York, printing and stereotyping machinery.
Charles Jonas & Brother, 125 Worth street, New York.
Handle Born, Springfield, Mass., feed detector.
International Syndicate, Baltimore, Md.
THE INLAND PRINTER, New York and Chicago, a publication.
Kavmor Automatic Press Company, 156 Leonard street, New York, printing-presses.
Latham Automatic Registering Company, 124 White street, New York, automatic registering press pads.
E. P. Lawson, 70 Duane street, New York, machinery.
Latham Machinery Company, 124 White street, New York, stitchers, punchers and perforators.
Logemann Brothers Company, Milwaukee, Wisconsin, baling and bundling presses.
Lanston Monotype Machine Company, Philadelphia, Pa., monotype machines.
Loring, Coes & Co., 29 Murray street, New York, cutting-knives.
J. E. Linde Paper Company, 84 Beekman street, New York, papers.

Merchant & Evans, New York and Philadelphia.
 O. J. Maigne, New York, printers' inks.
 Modern Designer and Illustrator, New York, illustrations.
 Miehle Printing Press & Manufacturing Company, 38 Park Row, New York, printing-presses.
 Modern Die & Plate Press Manufacturing Company, 116 Nassau street, New York, steel die and stamping machinery.
 The J. L. Morrison Company, 401 Lafayette street, New York, wire-stitching machines.
 Mergenthaler Linotype Company, Tribune building, New York, linotypes.
 Master Printer Publishing Company, Philadelphia, Pa., a publication.
 Norman T. A. Munder & Co., Baltimore, Md., printing.
 Miller Incline Truck Company, 561 W. Fifty-seventh street, New York, trucks.
 Monitor Time Clock Company, Syracuse, N. Y., time-clocks.
 Maurice Mayo, Portland, Me., monotype attachments.
 Monahan Express Company, 52 Broadway, New York.
 National Binding Machine Company, 127 White street, New York, sealing machines and gum-tape system.
 Newspaperdom Publishing Company, 150 Nassau street, New York, a publication.
 New York Revolving Portable Elevator Company, 346 Garfield avenue, Jersey City, N. J., portable elevators.
 National Printer-Journalist, Chicago, Ill., a publication.
 Frank Nossel, 38 Park Row, New York, presses.
 National Electric Bulletin Corp., 253 Broadway, New York, printing machines.
 National Printing Machinery Company, Athol, Mass., perforator and cut-planer.
 Oswego Machine Works, Oswego, N. Y., cutting machines.
 Oswald Press, 25 City Hall place, New York, printing.
 Matthias Plum, Newark, N. J., Automatic printing-presses.
 Post Haste Envelope Company, Toronto, Canada, envelope machines.
 H. M. Plimpton Company, Norwood, Mass., trucks and printing.
 Printing Trade News, 326 West Forty-first street, New York, a publication.
 Printing Art, Cambridge, Mass., a publication.
 Publishers' Guide, 117 East Twenty-fourth street, New York, a publication.
 Phoenix Machine Works, Broadway and One Hundred and Thirty-first street, New York, printing machines.
 The Pacific Printer and Publisher, San Francisco, Cal., a publication.
 Printing Machinery Company, Cincinnati, Ohio, blocks and machinery.
 Peerless Trading Company, New York, baler.
 Quadri Color Company, 310 East Twenty-third street, New York, color-printing.
 J. A. Richards Company, Albion, Mich., Multiform machines and cutouts.
 J. L. Roberts Company, 63 Park Row, New York, a silk-stitching machine.
 James Reilly's Sons Company, 122 Center street, New York, electrical service.
 Rapid Addressing Machine Company, 374 Broadway, New York, addressing machines.
 John Royle & Sons, Paterson, N. J., photoengravers' machinery.
 Royal Electrotype Company, Philadelphia, Pa., electrotypes.
 The Standard Scale & Supply Company, 136 West Broadway, New York, scales and machines.
 Southworth Machine Company, Portland, Me., machines.
 T. W. & C. B. Sheridan Company, 56 Duane street, New York, paper-cutters and bookbinding machinery.
 E. E. Salt, Singer building, New York, cost expert.
 Signs of the Times, Cincinnati, Ohio, a publication.
 Sprague Electric Works of G. E. Company, 527 West Thirty-fourth street, New York, electric motors.
 Schilling Press, 137 East Twenty-fifth street, New York, printing.
 The Seymour Company, 245 Seventh avenue, New York, special papers.
 Swink Printing Press Company, Delphos, Ohio, printing-presses.
 Seybold Machine Company, Dayton, Ohio, machinery.
 The Stuyvesant Real Estate Company, New York, Newspaper and Publishers' building exhibit.
 Standard Machinery Company, Mystic, Conn., printing machinery.
 Sinclair & Valentine, 611 North One Hundred and Twenty-ninth street, New York, inks.
 J. L. Shoemaker, Philadelphia and New York, bookbinders' machinery.
 Toronto Type Founders Company, Toronto, Canada, typefounders.
 John Thomson Press Company, 253 Broadway, New York, printing-presses.
 The Typo Mercantile Agency, 160 Broadway, New York, rating agency.
 Ticonderoga Pulp & Paper Company, 200 Fifth avenue, New York, papers.
 Taylor-Burt Company, 200 Fifth avenue, New York, papers.
 Samuel C. Tatum Company, Cincinnati, Ohio, paper-punches and perforators.
 Tucker Feeder Company, 101 Beekman street, New York.

United Printing Machinery Company, Boston, printing machinery.
 University Press, Cambridge, Mass., printing.
 Victoria Platen Press Company, 38 Park Row, New York, platen presses.
 Walden Publishing Company, 132 Nassau street, New York, a publication.
 F. Wesel Manufacturing Company, Brooklyn, New York, printers, engravers', stereotypers' and electrotypes' machinery.
 Wetter Numbering Machine Company, Brooklyn, N. Y., numbering machines.
 Wood & Nathan Company, 1 Madison avenue, New York, printing machinery.
 Zeese-Wilkinson Company, 213 East Twenty-fourth street, New York, printing.
 A. B. Conkright, Flatiron building, New York, illustrators' exhibit.
 George McKittrick & Co., 108 Fulton street, New York, Directory of Advertisers.
 New School of Journalism, Columbia University, New York, educational exhibit.
 I. T. U. Commission School, Chicago, educational exhibit.
 Printers' League of America, 75 Fifth avenue, New York, reception-room.
 New York Master Printers' Association, 68 West Thirty-ninth street, New York, reception-room.
 Typothetae of the City of New York, 147 Fourth avenue, reception-room.
 Printers' Board of Trade, New York city, reception-room.
 United Typothetae of America and Ben Franklin Clubs (consolidated), reception-day.
 Sample Card Manufacturers' Association, New York, reception-room.
 Employing Electrotypes' and Stereotypers, Association of New York, reception-room.
 Photoengravers' League of New York, New York city, reception-room.
 International Association of Photoengravers, New York, reception-room.
 Electrotypes' Board of Trade of New York, New York, reception-room.
 Daily Newspaper Association, New York, newspaper exhibit.
 Universal Typemaking Machine Company, 321 North Sheldon street, Chicago, typecasting machine.
 Unique Steel Block Company, Brooklyn, New York, blocks.
 Machine Composition Association, 24 Franklin street, New York, reception-room.
 American High Speed Press Company, 1 Madison avenue, New York, printing machinery.

THE WORLD OPERATES THE KEYBOARD.



A clever cartoon by a printer-artist is shown in *Linotype Notes*, published in London by Linotype & Machinery, Limited, and is reproduced here. The World is at the keyboard of the linotype, which is hitched to a star, while the sun smiles with benign indulgence on the scene.

THE INLAND PRINTER WANT ADVERTISEMENTS

A. H. MCQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 51.

MAY, 1913.

No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., OF THE INLAND PRINTER, CHICAGO, ILL.

Published in compliance with Act of Congress, August 24, 1912.

Editor — ALBERT H. MCQUILKIN, La Grange, Illinois.
 Managing Editor — ALBERT H. MCQUILKIN, La Grange, Illinois.
 Business Manager — W. B. PRESCOTT, Chicago, Illinois.
 Publisher — THE INLAND PRINTER CO., Inc., 632 Sherman st., Chicago.

Owners — ESTATE OF HENRY O. SHEPARD, DECEASED, 632 Sherman st., Chicago.

No bonds or mortgages outstanding.

(Signed) W. B. PRESCOTT, Business Manager.

Sworn to and subscribed before me this 25th day of March, 1913.
 [SEAL] HARRY H. FLINN,
 Notary Public.

My commission expires February, 1916.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 Cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT. — Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

BOOKS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed. We can not send copies free to classified advertisers.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body type, and the nearest approximate weight of metal per 1,000 ems, if set by linotype or monotype machine. Price, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of books, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

"**COST OF PRINTING**," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6½ by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING — A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, \$2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ACCOUNTING SYSTEM FOR PRINTERS — A book for the printer with a cost system, or intending to install one; investment and expense accounts arranged accordingly. Labor-saving short cuts shown. \$2.50 postpaid. WALTER JOBSON, 643 Hill st., Louisville, Ky.

ESTIMATE INK CORRECTLY — Send for "Printer's Ink Scale" (chromatic); shows quantity of ink required for jobs, full instructions. Price, 25 cents. W. E. RADTKE, 121 Oklahoma av., Milwaukee, Wis.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. \$1 by mail. THE INLAND PRINTER COMPANY, Chicago.

FOR SALE — Bound volumes IX to XIV, THE INLAND PRINTER; make offer; f.o.b. Chicago. C 203.

BUSINESS OPPORTUNITIES.

ASTRA ESTABLISHMENTS — Importation-exportation, 182 rue Lafayette, Paris, France. Our house takes charge of the purchasing of all merchandise on commission and at the lowest prices; indicates the best sources for purchasing; procures for agents the representation of commercial firms; examines and finances the launching of good products and the exploitation of new inventions.

LA RECLAME UNIVERSELLE

Advertising Agency and sister house of the "Astra Establishments," 182 rue Lafayette, Paris, France. Studies, advises and places all kinds of advertising in France and abroad; furnishes the addresses of all branches and categories, customers, tradesmen, agents and depositaries (or consignees); organizes the sale of all products in the French and foreign markets; write us at once.

A BUSINESS OPPORTUNITY — One of the leading and best-paying poultry journals in U. S. has been placed in my hands for sale; present owners retiring from publishing business; if you can command necessary capital this is a splendid opportunity to acquire an established enterprise producing large profits. D 261.

GERMAN INCORPORATED COMPANY takes agency or manufacture of American patented or other machines and apparatus for the European market. DEUTSCHE MASCHINEN & PAPIER INDUSTRIE WERKE, 93-95 Luetzener Strasse, Leipzig, Germany.

\$750 BUYS exclusive job-printing office in city of 3,000; five towns on branch without printing-offices; good place for daily, new equipment; write for particulars. AL WEBER, Larned, Kan.

Megill's Patent
SPRING TONGUE GAUGE PINS
 \$1.20 per doz. with extra tongues



QUICK ON

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$4.50.

E. L. MEGILL, Pat. and Mfr.
 60 Duane Street NEW YORK
 From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
 \$1.25 set of 3 with extra tongues



WISE GRIP

FOR SALE—Having other interests, will sell finest job plant, Washington State's best city; profitable; standard cost system; bargain, cash; act quickly. E 216.

JOB PRINTING PLANT—Well equipped 12,000 Kansas town; good trade; best prices and snap for right party. BOX 644, Emporia, Kan.

FOR SALE—An up-to-date job-printing plant; easy terms, must sell. 407 Foster bldg., Denver, Colo.

FOR SALE—A thoroughly organized and money-making printing business in Texas. M 928.

DRY MATRICES.

THE PERFECT DRY MATRIX—A SPECIALLY PREPARED dry mold, ready for instant use; perfect cast can be secured from type or coarse-screen half-tones; write for full particulars; sold for 20 cents per sheet, size 19 by 24, to introduce our dry process; price is f.o.b. New York; a trial order will convince you. **PREMIER FLONG CO.**, P. O. Box 671, New York, N. Y.

ENGRAVING METHODS.

MAKE YOUR OWN CUTS—By my photoengraving process any printer can automatically copy pictures from newspapers, drawings, catalogues, etc., and make zinc or copper printing-plates; purely mechanical, no drawing; complete working instruction, \$1. **H. CANFIELD**, 327 Earlham, Germantown, Philadelphia.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc, at trifling cost, with my simple transferring and etching process; skill and drawing ability not required. Price of process, \$1; circular and specimens for stamp. **THOS. M. DAY**, Box 1, Windfall, Ind.

FOR SALE.

A SECONDHAND CUTTER FOR YOU; exceptional bargains;
68-inch **BROWN & CARVER** Automatic, with power gauge
56-inch **Sanborn Keystone**
55-inch **Sheridan Ideal**
48-inch **Sanborn Star**
45-inch **Sheridan New Model**
44-inch **Brown & Carver Automatic**
44-inch **Acme Self-clamp**
44-inch **Jones Overcut**
40-inch **Sheridan New Model**
38-inch **Brown & Carver Hand-clamp**
38-inch **Brown & Carver Hand-clamp**
38-inch **Seybold Holyoke Automatic**
38-inch **Seybold Monarch Automatic and Hand-clamp**
36-inch **Oswego Semiauto**
34-inch **Howard Automatic**
33-inch **Sheridan Automatic**
33-inch **Brown & Carver Hand-clamp**
32-inch **Ontario Power**
32-inch **Acme Self-clamp**
32-inch **Acme Self-clamp**
32-inch **Furnival**
30-inch **Challenge Power**
19-inch **Oswego Bench**

Prices and particulars on application. **OSWEGO MACHINE WORKS, NIEL GRAY, JR.**, Proprietor, Oswego, N. Y.

BOOKBINDERS' MACHINERY—Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on name-plate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested, is invited. **E. C. FULLER COMPANY**, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

FOR SALE—One 25 by 31 2-rev. Cottrell & Sons, 2-roller, rear-delivery; table and rack and screw distribution, rear tapeless; perfect register; unbroken; not worn out; used about 5 years, on weekly paper, containing many fine half-tones; about ¼ cost; cash or time; several hundred pounds 8 and 10-pt. Roman type, rules, etc. **TUCKER THE PRINTER**, Rock Island, Ill.

FOR SALE—One Goss Clipper press, with full stereotype equipment; printing from four to eight page papers, seven or eight columns, at an average speed of eight thousand per hour; this press is in first-class condition, and for quick sale, will make a bargain price, terms satisfactory to purchaser. **GLENS FALLS PUBLISHING COMPANY**, Glens Falls, N. Y.

FOR SALE—Monotype equipment consisting of 2 casters, 2 old-style keyboards, air compressor, and over 50 fonts matrices for job type and borders; all complete and in best running condition; entire outfit at a bargain. E 274.

FOR SALE—2 Huber two-color presses, size 39 by 51, crank movement, about 12 years old; these presses are in fine condition; price \$800 each, Cincinnati; may be seen in operation for a short time. E 868.

FOR SALE—Bargains; Dexter Press Feeder, \$250; Automatic Roller Washer, \$200; Stippling Machine, \$250; Rotary Card-cutter (new) \$500. **CHILTON COMPANY**, Market and 49th sts., W. Philadelphia, Pa.

LINOTYPE, CANADIAN MODEL No. 3, with extra magazine, two molds, four fonts of two-letter matrices and extra sorts; good condition. **IMPERIAL PUBLISHING CO., LTD.**, Halifax, N. S., Canada.

LINOTYPES FOR SALE—3 Canadian machines; 2 Model 1; 1 Model 3; good condition, all fully equipped with matrices, liners and blades. **McALPINE PUB. CO.**, Halifax, N. S., Canada.

FOR SALE—Automatic card press and outfit, consisting of two cabinets and several fonts of type; brand-new; original cost \$275, will take \$150. **E. M. BRISTOL**, 926 Root st., Flint, Mich.

LINO-TYPEWRITER—The typewriter "built like a linotype"; price reasonable; easy terms; agents wanted. **BUCKNER LINO-TYPEWRITER COMPANY** (est. 1908), Berkeley, Cal.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. **JOSEPH E. SMYTH**, 634 Federal st., Chicago.

LINOTYPE MODEL 3; excellent condition, with one extra magazine, two sets of matrices, liners and ejector blades. **EDDY-PRESS CORPORATION**, Cumberland, Md.

FOR SALE—Two Model 3 Canadian Linotypes, with very complete assortment matrices; plant in excellent condition. **BARNES & CO.**, St. John, N. B., Canada.

LINOTYPE—Model 2, complete with motor, magazine matrices, liners and blades. **SPRINGFIELD PRINTING & BINDING CO.**, Springfield, Mass.

LINOTYPE—Model 5, with 5 magazines, 7 sets matrices; good supply of sorts, liners and blades. **H. W. KINGSTON CO.**, St. Paul, Minn.

FOR SALE—No. 2 Miehle 2-revolution press, fine condition; a bargain. **SARANAC MACHINE CO.**, Benton Harbor, Mich.

FOR SALE—One Canadian Linotype, No. M-3204, in good condition. **SYDNEY POST PUBLISHING CO.**, Sydney, N. S.

HELP WANTED.

Compositors.

COMPOSITOR—Experienced on the better grade of booklet and catalogue work; one who possesses a working knowledge of cylinder presswork preferred; private plant; steady position; state experience and salary desired. **THE CHALLENGE MACHINERY CO.**, Grand Haven, Mich.

WANTED—Union printer for big specialty print-shop in best city on Pacific coast; largely wood-type work; scale, \$26 per week; will pay \$30 up for right man; eight hours, and handsome new office. D 224.

WANTED—A bright, steady young man of 2 or 3 years' composing-room experience, to complete trade under first-class supervision; give particulars. **FEDERAL PRINTING COMPANY**, Des Moines, Iowa.

Engravers.

FOREMAN-ENGRAVER WANTED—A large publishing house in the Middle West wishes to secure a thoroughly experienced working engraver-foreman for its finishing department; one used to high-class half-tone and color work; nonunion man preferred; in reply please give full particulars in regard to previous experience, age, recommendations, etc. C 190.

Superintendent

SUPERINTENDENT WANTED by large and modern-equipped printing plant located in the Middle West; has a splendid opening for a first-class factory superintendent; must thoroughly understand all branches and be especially strong on presswork; exceptional opportunity for one capable of securing best results; full details by addressing **SUPERINTENDENT**, care American Type Founders Co., Cleveland, Ohio.

Operators.

WANTED—Linotype operator; no blacksmith; right wages to 1,800-line men and better; others need not apply. E 283.

Pressmen.

WE WANT a job pressman with ability to render efficient service; good Col's man; thorough platen pressman; first-class on half-tones; one who can put job pressroom on sound quality basis; apply in writing to **STEWART-SIMMONS PRESS**, Waterloo, Iowa.

FOR RELIABLE TYMPAN PAPERS

Mayville Duplex Tympan

for Top and Draw Sheets

Especially economical on long runs

WRITE
GEO. W. MILLAR & CO.

284 Lafayette Street,
New York

Mayville Offset

For the rotary press

A superior Traveling, Shifting or Smut
Tympan

Proofreaders.

WANTED—A wide-awake proofreader with a knowledge of modern languages and experience on technical book and magazine work; permanent; references required. E 275.

Salesmen.

A PRINTING SALESMAN WANTED—All men can attempt salesmanship, but only a very few become actual salesmen; it is the latter we want; he can do business as well in Podunk as in New York; our judgment is, he must be a good estimator and have some artistic as well as creative ability if he successfully sells classy catalogues and publicity printing; we will pay all necessary expenses and five per cent of gross sales to such a man, whose present sales are \$50,000 or more of high-class publicity printing; give full particulars. E 290.

WANTED—High-grade Commercial Printing, Lithographing and Blank-book salesmen; a man with a good, clean record can make a first-class connection with the **SCHOOLEY STATIONERY COMPANY**, Kansas City, Mo.

Stonemen.

LINE-UP AND STONEMAN—Wanted, high-grade man to take charge of our stones; must be able to plan work and see that it is done economically; want man who is quick and accurate on line-up and position O. K.; also want one or two men competent on lock-up and register work, both on type and patent-block forms; nonunion; absolutely best working conditions; state experience, references and wages desired. E 257.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the **THALER KEYBOARD** invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want—No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. **THALER KEYBOARD COMPANY**, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, \$5.

SITUATIONS WANTED.**Artist.**

WANTED—Manuscripts, advertising matter, etc., to illustrate, by high-grade illustrator and cartoonist; can also do designing and lettering; will gladly send samples or demonstrate ability; very reasonable proposition entertained; responsible firms only need reply. **OMAR M. HIGLEY**, Converse, Ind.

Bookbinders.

BINDERY FOREMAN, familiar with blank-book, loose-leaf, edition, cloth, law, catalogue, novelty, pamphlet, commercial and job work, finishing, stamping, machinery, etc.; good mechanic, good executive ability, wants position. E 165.

BINDERY FOREMAN—Thoroughly familiar with different classes of work in branches and of first-class mechanical and executive ability; medium-sized shop preferred; good references. **C. J. GLEASON**, Vevay, Ind.

SITUATION WANTED by bookbinder with firm that needs the value of thirty years' experience in all classes of binding; can rule, forward, finish and estimate on work; references given; married man. E 280.

Compositor.

ALL-ROUND COUNTRY PRINTER wants position in well-equipped office; now employed; steady; can go anywhere. Address **S. S. DEHOFF**, Mankato, Kan.

Electrotyper.

ELECTROTYPE FOREMAN wishes to make change; highest credentials. D 250.

Engraver.

SITUATION WANTED—First-class etcher is looking for a change of his position; preferably in the West; E 272.

Foremen.

SITUATION WANTED as superintendent or foreman of printing plant; A-1 practical printer; good estimator; knows presswork and binding; best references as to character, honesty, etc.; married, 48 years old; active, loyal, reliable; member Chicago Printing Crafts Association. E 243.

YOUNG MAN open for position as foreman or assistant foreman in private printing plant; am employed, but desire change by June 1; 11 years' experience, comprising composition, cylinder and Gordon presses, folders, Multigraph, newspaper work, etc.; also linotype machinist-operator. D 240.

Machinists and Operators.

MONOTYPE keyboard easter operator desires change; young man of good executive ability, single, sober, industrious; five years in charge of present plant, handling high-grade catalogue and job work; West preferred. E 289.

LINOTYPE machinist-operator would like a position with some reliable firm; six years' experience in newspaper and job office; state wages in first letter. Address all answers to **FRED MAAS**, 418 E. Seventh st., Winona, Minn.

LINOTYPE OPERATOR—Lady wants position; 13 years' experience; thoroughly competent; union; day work preferred. E 270.

Managers and Superintendents.

MANAGER OR SUPERINTENDENT with years' experience in all branches of the printing trade; good executive, knows stock, can handle men to get best results, first-class estimator and cost-system man; strictly temperate; best references; at present manager and estimator Printers' Board of Trade. E 291.

SUPERINTENDENT—Will change position; desires to locate with a recognized first-class printing concern; familiar with cost systems, efficiency methods, estimating; handling large and small work; practical expert stoneman and job printer; used to planning and laying out big runs; good judge of presswork and how to get results from this department; familiar with all the folding and binding combination tricks of the trade, where binding pamphlets by the million brings out how much you know about economy in production; recognized successful executive for past fifteen years; top-notch references; high grade, middle-aged man of family; would superintend or manage plant; want position where results are required and support given. E 225.

A YOUNG MAN who has had charge of printing and binding plant, and is thoroughly familiar with paper, estimating, booklets, catalogues, and the general processes of printing and binding, and the machinery to handle same, is open for a position as superintendent. E 917.

EXPERIENCED printing-house manager, now printing expert for a Western State, wants position to manage tip-top weekly or small daily newspaper and job business; familiar with editorial, advertising, stationery and accounting; absolutely reliable; gilt-edge references. E 285.

POSITION WANTED as manager or superintendent of medium-sized plant; twenty years' experience; eight years in present place; thoroughly competent; best of references; prefer New York State. E 295.

WANTED—Position by practical man, familiar with cost system; successful in handling men; good taste and mechanical ability. E 973.

Pressmen.

WANTED—A position by a Duplex pressman on 8, 10 or 12 page press; have had 10 or 12 years' experience and can deliver the goods; have the best of references; will send sample copies of the paper; I am now working on a 12-page press; California preferred; am no boozier; am married and attend strictly to business; am also a printing-press machinist. E 271.

SITUATION WANTED—Expert pressman, graduate of Mergenthaler Linotype School; folder operator and estimator desires to connect with a good firm as manager or pressroom foreman; at present employed as foreman of a large pressroom doing the better class of work; references; good pay expected. E 269.

CYLINDER PRESSMAN desires position as foreman; assistant foreman at present in large catalogue house doing \$75,000 worth of business yearly; don't use intoxicating liquor or tobacco, can furnish the best of reference in regard to ability, workmanship and character. E 282.

WANTED—By A-1 cylinder and job pressman to take full charge or run cylinder presses; best of references; long experience. E 287.

BUSINESS DIRECTORY.**Advertising Blotters.**

BLOTTER ADVERTISING is a paying proposition if you put out something attractive, and possessing originality and snap; we furnish a unique three-color cut service and copy for blotters which will bring you business; price, \$2 per month; send for samples; a signature cut free with a six months' order. **WM. J. PLATT & CO.**, Bridgeport, Conn. tf

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plates, strong wording and complete "layout"—new design each month. Write to-day for free samples and particulars. **CHAS. L. STILES**, 230 N. 3d st., Columbus, Ohio. 8-13

Casemaking and Embossing.

SHEPARD, THE H. O., CO., 632 Sherman st., Chicago. Write for estimates. 1-14

Chase Manufacturers.

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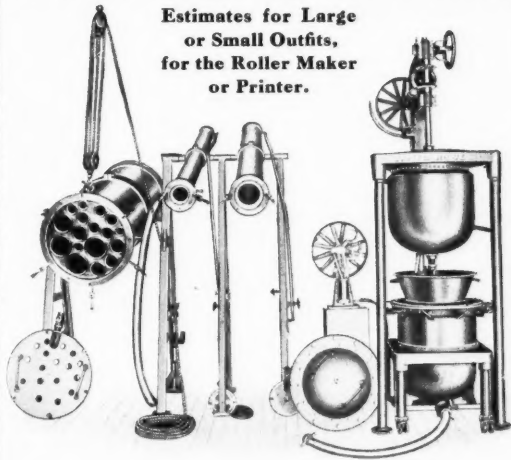
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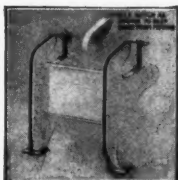
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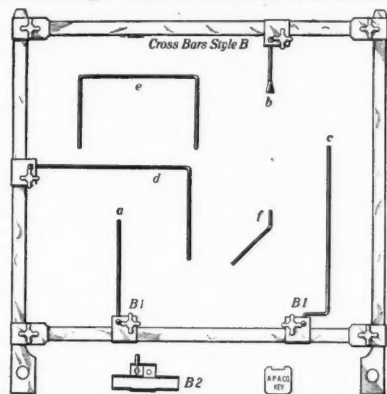
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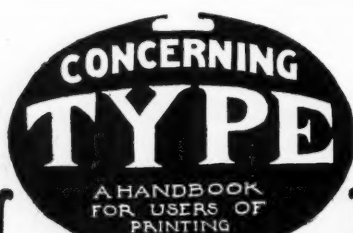
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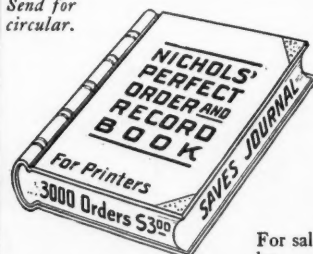
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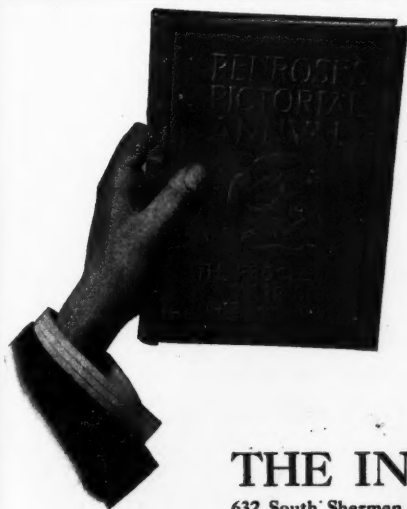
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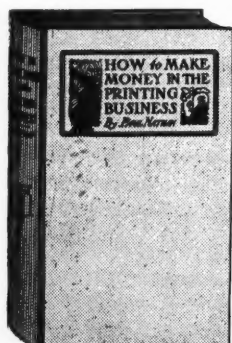
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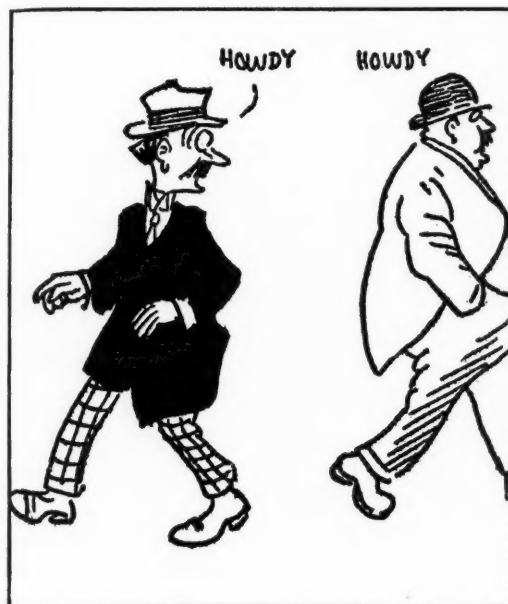
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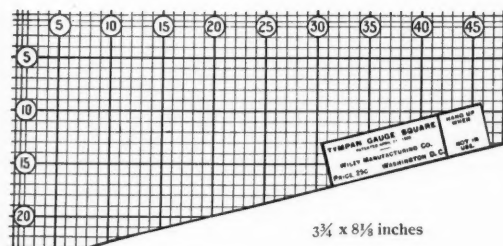
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That they are worthless for a worthy task.
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With resolution, purpose, know thy place —
A tool for work, no more, no less — though we may grace
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'Tis tonic when the heart is sick.
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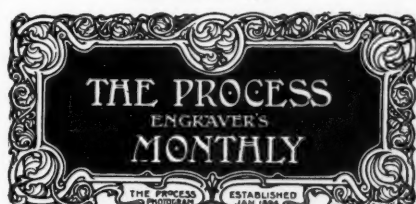
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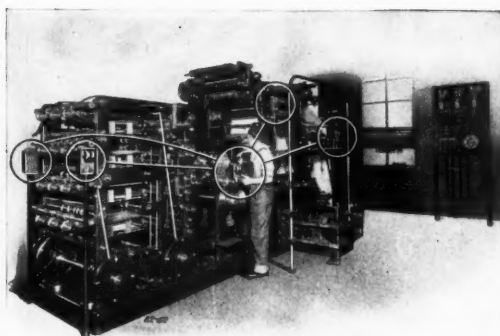
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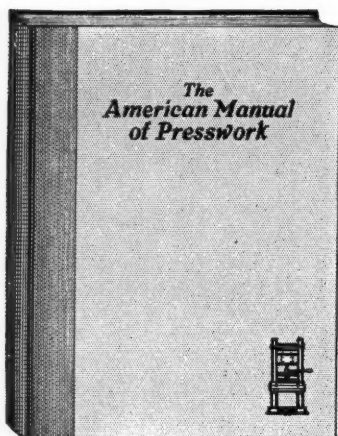
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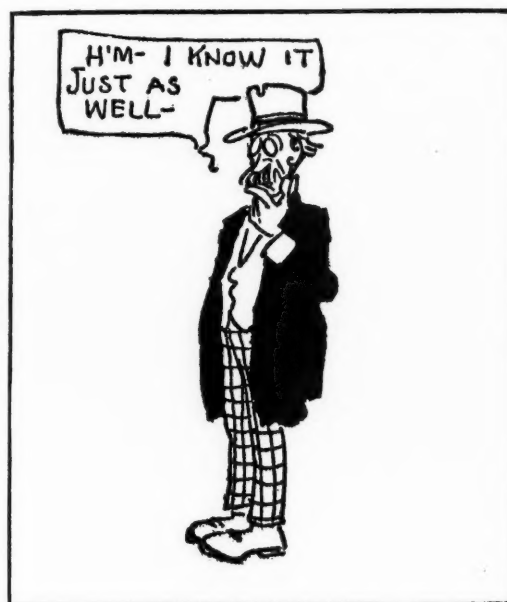


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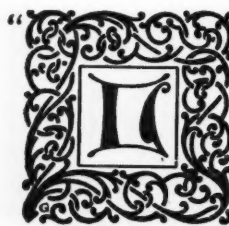
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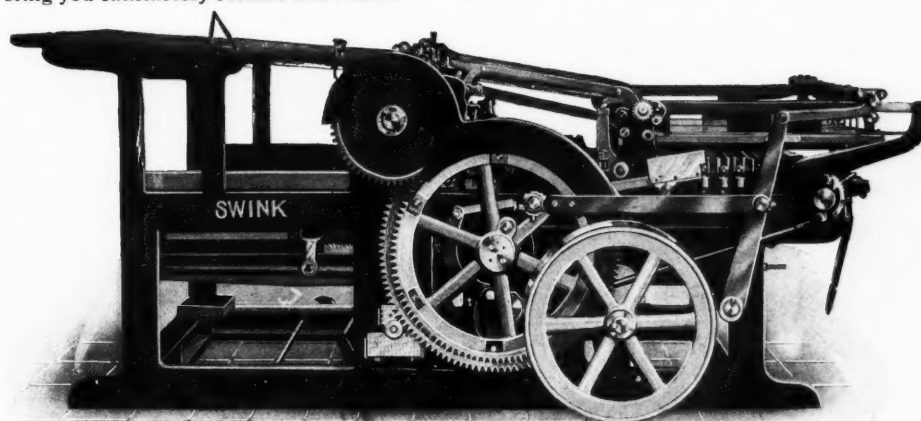
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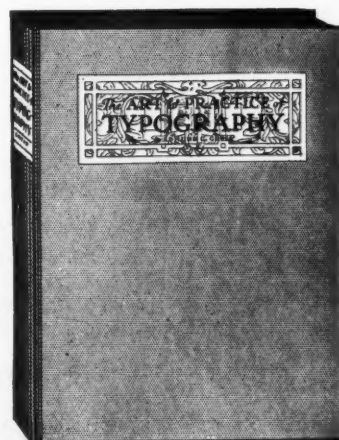
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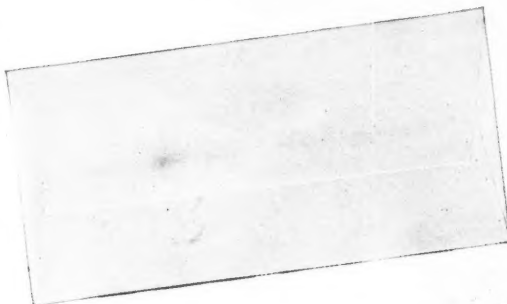
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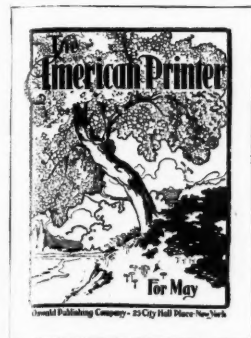
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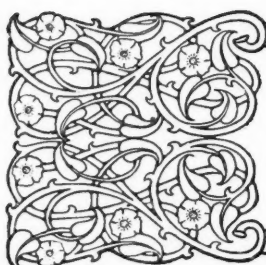
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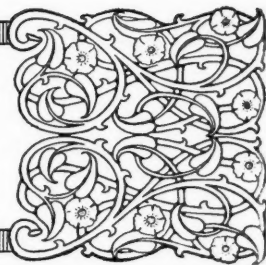
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Scene 8.

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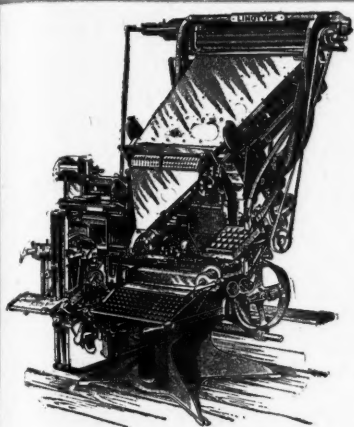
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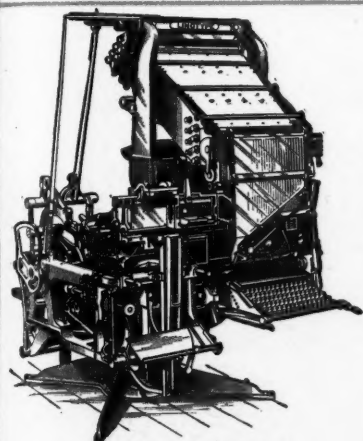
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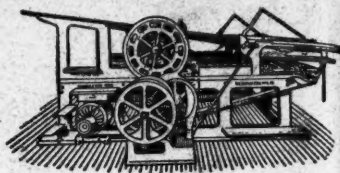
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The Miehle

The following is a list
of Miehle Presses
shipped during the month of
March, 1913



THIS LIST SHOWS THE CONTINUED DEMAND FOR MIEHLE PRESSES

Carey Printing Co.....	New York city.....	3	Prefer & Rosenzweig.....	New York city.....	1
Commercial Ptg. & Supply Co.....	San Francisco, Cal.....	1	Presses shipped to Europe during March.....		10
John F. Higgins.....	Chicago, Ill.....	1	Previously shipped to Europe, 695 Miehles.		
Previously purchased two Miehles.			Gazette Publishing Co.....	Honolulu, H. I.....	1
George G. Renneker.....	Chicago, Ill.....	1	Previously purchased three Miehles.		
Previously purchased five Miehles.			Kelley-Davis Co.....	Oakland, Cal.....	1
Thwing-Stewart Co.....	Duluth, Minn.....	1	Essex Press.....	Newark, N. J.....	1
Previously purchased one Miehle.			Previously purchased eight Miehles.		
The Charles Press.....	Toronto, Ont.....	1	The J. B. Ford Co.....	Wyandotte, Mich.....	1
Previously purchased one Miehle.			Wilson Typesetting Co.....	St. Louis, Mo.....	1
Charles Francis Press.....	New York city.....	1	Previously purchased six Miehles.		
Previously purchased eleven Miehles.			Art Color Printing Co.....	New York city.....	1
C. H. Morgan & Co.....	Chicago, Ill.....	1	Previously purchased thirteen Miehles.		
Previously purchased one Miehle.			The Geo. C. Whitney Co.....	Worcester, Mass.....	1
Knickerbocker Ice Co.....	Chicago, Ill.....	1	Previously purchased seven Miehles.		
J. A. Hopkins Co.....	Chicago, Ill.....	1	The New York World.....	New York city.....	1
Previously purchased four Miehles.			Consolidated Lith. & Mfg. Co.....	Montreal, Que.....	1
West Publishing Co.....	St. Paul, Minn.....	2	Previously purchased one Miehle.		
Previously purchased twenty-six Miehles.			A. P. Pigeon.....	Montreal, Que.....	1
Examiner Publishing Co.....	Bartlesville, Okla.....	1	The General Manifold & Ptg. Co.....	Franklin, Pa.....	1
Volkfreund Pub. Co.....	Appleton, Wis.....	1	Previously purchased twelve Miehles.		
Previously purchased one Miehle.			Kutterer-Jansen Ptg. Co.....	St. Louis, Mo.....	1
The Strathmore Press.....	Toronto, Ont.....	1	Stevenson & Foster Co.....	Pittsburgh, Pa.....	8
Travelers Insurance Co.....	Hartford, Conn.....	1	Fort Wayne Box Co.....	Fort Wayne, Ind.....	1
Previously purchased five Miehles.			Previously purchased one Miehle.		
J. O. Behymer.....	Tipton, Ind.....	1	The Griswold Press.....	Detroit, Mich.....	1
Gels Printing Co.....	Chicago, Ill.....	1	Previously purchased three Miehles.		
The Brown Hoisting Machinery Co.....	Cleveland, Ohio.....	1	The Hugh Stephens Ptg. Co.....	Jefferson City, Mo.....	1
E. J. Schuster Printing Co.....	St. Louis, Mo.....	2	Previously purchased two Miehles.		
Previously purchased six Miehles.			Alex. Anderson.....	Toronto, Ont.....	2
Baumgardt Publishing Co.....	Los Angeles, Cal.....	1	Previously purchased one Miehle.		
Previously purchased one Miehle.			The University Press.....	Cambridge, Mass.....	1
National Paper Box & Carton Co.....	Vancouver, B. C.....	1	Previously purchased four Miehles.		
Mount & Co.....	Cleveland, Ohio.....	1	Steadman Bros.....	Brantford, Ont.....	1
The Kemper-Thomas Co.....	Cincinnati, Ohio.....	1	L. Kehlmann & Co.....	New York city.....	1
Previously purchased five Miehles.			Zeese-Wilkinson Co.....	New York city.....	1
The Conover Press.....	Detroit, Mich.....	1	Previously purchased fourteen Miehles.		
Biograph Co.....	New York city.....	1	Samuel Schwartz.....	Cleveland, Ohio.....	1
W. D. Heard & Sons Co.....	Ft. Atkinson, Wis.....	1	Ritzmann, Brookes & Co.....	Chicago, Ill.....	1
Previously purchased three Miehles.			Previously purchased three Miehles.		
H. H. Hoffman & Co.....	Chicago, Ill.....	1	The Franklin Co.....	Chicago, Ill.....	2
Previously purchased one Miehle.			Previously purchased eight Miehles.		
Duggan Printing Co.....	Oshkosh, Wis.....	1	U. S. Sample Co.....	Chicago, Ill.....	1
Previously purchased one Miehle.			Previously purchased four Miehles.		
Wm. Johnston Printing Co.....	Chicago, Ill.....	1	Winchester Repeating Arms Co.....	New Haven, Conn.....	1
J. Edwin Kerr.....	Atlanta, Ga.....	1	The Maple Press.....	York, Pa.....	1
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